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SPOTLIGHT

# Andy williams

DISCRIMINATE STYLIST/HOMESPUN PERFORMER



At the very highest rung of the show business ladder can be found that small group of performers who have transcended the classification of singer or entertainer. Such is the influence of these artists that a new designation has been attached to them. Frank Sinatra, for example, started as a singer and is now a power. Judy Garland began as a child star and is now an institution. Belafonte expanded from the realm of folk music to become a business tycoon.

Another word frequently associated with such giants is "empire." Since about 1959 a whole business empire has grown up around Andy Williams. He has been an extraordinarily strong force, a major domo in the musical Establishment. Though almost a quarter of a century younger than Bob Hope, he commands a power perhaps equivalent to Hope's, with only a fraction of the latter's years of adult experience. He has quietly grown from the entertainment area into a complex of financial ventures worth an estimated \$15 million (give or take five million).

How he has accomplished this, in the purely economic sense, can be easily explained. Of course, he had a running start, having been a professional singer and making at least a comfortable living for 30 of his 38 years. With a gross income of well over \$1 million a year for the past several years, Andy Williams, like the others at this top echelon, has found many ways to diversify his interests.

According to his brother Bob, who with their father has been responsible for all the real estate purchases made for Andy, the holdings are so vast that Andy is not even aware of his ownership of some of them. They include four citrus ranches in the San Joaquin Valley; an avocado/lemon ranch in Ventura County; a shopping center; apartment houses, business buildings, and private residences in the San Fernando Valley, all in California.

Most recently he purchased a building at 816 La-Cienega Boulevard in Hollywood to house Barnaby Productions, his television production arm, as well as his music publishing companies, Barnaby, Claudine and Noelle Musics.

When a performer reaches a certain stature, manufacturers are eager to make deals that will help sell their products through the use of his name. Through his television fame Andy has become, in effect, a salable item.

Early in 1966, Williams signed a long-term contract with Puritan Sportswear Corp. of Altoona, Pa. The terms called for Puritan to manufacture a line of wool sweaters and shirts under the Puritan-Andy Williams label.

The sweaters, which retail from \$20, became an instant success. In the first year of Puritan's association with Williams, some \$250,000 worth of sweaters and shirts were sold in department and men's specialty stores around the country. Williams has been an official spokesman, recording radio spots for the company.

So commanding is Williams' position and so great his stature that when his contract with Columbia Records expired last November, he was able to keep the company on a string, continuing to record without a new deal, dickering with other companies, and finally re-signing with Columbia a couple of months ago, after not much less than a year of negotiations.

Williams' methods in attaining this position is considered by many observers to have broken a show business mold. He is non-controversial; he is not constantly in the news with marriages, divorces or front page scandals of any kind. No sinister forces or tainted money ever tried to strongarm him to the top. He has our relied on a reputation as a lovable clown. He has gained public support rooted in pity as a result of any personal crises in his life. Outwardly, in fact, it would seem that he had simply followed an innate instinct, or perhaps a conscious desire, to play it down the middle. This is well illustrated by the story in this survey in which David Kapralik illustrates the family-like personal affection the average viewer or record buyer feels for Andy.

It is not a question of building an image: the image built itself. More accurately, one might say that the images built themselves, for in essence it was a three-stage rocket that took him to the stratospheric heights he has now reached.

He was, as so many observers constantly point out, a simple, small town boy from a typical American farming community. He did become a sophisticated show business giant and idol. He is a musical Midas who lives like the multimillionaire he has become, has a golf tournament named after him, and consorts with the likes of Robert and Ethel and Jacqueline Kennedy.

What seems to me relevant about all this is that whichever of the diverse Andy Williamses the listener wishes to relate to, or identify with, he can find what he wants in one area or another of Williams' complex make-up.

This examination of his image in American society



Day or night, in the U. S. or overseas, the Andy Williams magnetism attracts audiences.

# FORMULA FOR EMPIRE BUILDING: SHATTER ALL BUSINESS MOLDS

By Leonard Feather



This is the way stars operate.

does not take fully into account the strictly musical aspects of the Williams phenomenon.

As a performer, first and foremost, Williams is a splendid, virtually faultless singer. If he has a flaw, it may be, as a Johnny Mandel evaluation implies, that he is inclined to be unadventurous, to play it a little safer than he needs to. Mandel rationalizes this by suggesting that it is difficult to argue with commercial success. However, at this stage in his career, supported by a business empire, dollars without end and a backlog of unshakably loyal public support, Andy could perhaps afford to stray a little further from dead center.

Lately he has been inclined to wander slightly to the right, using material of teen-oriented origin in an obvious attempt to achieve the elusive million-selling single; but adventures to the left along the lines of, say, an album with just a rhythm section, an informal jazz combo, or a name band such as Ellington's, Herman's or Basie's, have yet to appear in the catalog or on the screen, though such experiments have been undertaken with notable success by Frank Sinatra and Tony Bennett.

Erroll Garner is about as far out as Andy has been willing to go up to now, and even that happy venture has not been preserved on records at this writing. (I am dealing now only with the years of mass-scale national recognition. It is true that back in 1960 he thought sufficiently highly of Quincy Jones' great jazz

orchestra to fly to Paris for an album session with him; but that was long ago, and nothing quite like it has happened since then.)

The above observations and evaluations were at the back of my mind when, very recently, I visited Andy at his sprawling, handsome mansion in the fashionable Holmby Hills area of Los Angeles.

My first question went directly to the core of what I felt to be one of Williams' main accomplishments:

How do you feel your show has been upgraded musically through the years, and what do you feel it has achieved for music or television?

"I suppose one of the main things," Andy replied, "was the fact that I helped to improve the sound quality. Ever since the second season, I used the system of pre-recording the orchestral accompaniment and over-dubbing my voice later. This has enabled us to get a really good balance and general sound quality. It seems obvious to me that on any program that is primarily concerned with music, much more attention should be given to the sound."

"Even during our first season, for the 1962-1963 shows, I used this method in some of the special production numbers. Of course, nowadays they are doing that kind of thing much more because of past experiences where the orchestra would leak into the singer's microphone and garble every thing. It takes more time to do it this way, and there is the disadvantage that you

don't have the feeling of the orchestra playing behind you live; but it works well, and the end result is the only thing that counts."

"During that first year, 1962-1963, the ratings weren't too good at first, though they got better toward the end of the season. We had a whole section on Wall Lake, Iowa, with small town characters, but after about eight weeks we took it out and put in some more music and more comedy."

"NBC canceled after the first 13 weeks, but by the end of the second 13 they were sorry they had canceled."

"After that, I signed with S & H Green Stamps and they sponsored me on 12 specials during the 1963-1964 season, also on NBC. By then, the network had decided they wanted me to stay on and they re-signed me for three years."

"As far as material and guest talent are concerned, I never had any interference or pressure from sponsors or any other source. I have never had to do anything I didn't want to do. I always felt there was an audience for all kinds of music, and for some reason I am very popular with kids, so I haven't had to aim my music especially at any one group."

"During the last few years, also, I think the visual values on the program have improved, and this has helped to attract people regardless of the extent of their interest in music. In the 'Love, Andy' special I did some very experimental things." (Later, his wife Claudine had an addition to Andy's comment: "Andy loves taking chances while the music scene is changing; this special that he just taped is a perfect example. He may lose a few ladies in Wall Lake, Iowa, but it is all new and exciting to him, and I think it will be to many, many people.")

Asked whether he felt there was any difference between his television and record images, Andy said, "I don't believe so; at least, not to any important extent. Of course, for television I do a certain kind of

Continued on page AW-50

## AN AUTHOR'S REFLECTIONS

When I was approached by Billboard to prepare the *Andy Williams story*, the assignment seemed like a *canonization* somewhat beyond my capability. In the first place, my personal relationship with Andy had been limited to casual encounters, mostly at cocktail parties after some of his own or some other artist's opening night. Second, the image that had grown up around him was that of a somewhat bland, noncontroversial personality who could not provide, either personally or through his associates, a complete or colorful enough story to constitute a full and honest portrait.

In proportion to the immense popularity he has achieved, Andy has received relatively little publicity in print. Singers far less successful (artistically as well as economically) have been the subject of literally scores of articles in national magazines. There must be some reason for this, I felt; perhaps a wall he had built around himself to maintain privacy in his personal life, or possibly nothing more than a lack of interesting material.

The more I got into the story, the less credence I gave to these theories. Little by little the picture came into focus.

Compiling it, as it turned out, was an undertaking not unlike eating an apple: more by accident than design. I began at the outside, talking to men whose relationship with him was mainly of a business nature; then gradually I worked my way in, securing the stories and observations of those who had worked with him in the capacities of pianist, arranger and musical director. Next, I approached various members of the Williams family, and finally reached the core of the apple, talking to Andy himself and to his wife, Claudine.

What emerged from the weeks of questioning and writing and telephoning was precisely what I should have expected all along. No longer was Andy a cool, colorless character, an automatic entertainment mechanism geared to maintain an image of the all-singing, all-dancing, all-American norm.

I found opinions of him that concurred, and others that were in conflict. He turned out to be a personality understood and misunderstood, liked and occasionally disliked, more hip than square, more human being than robot, capable of temperamental moods underneath that cool facade, a perfectionist in theory yet occasionally fallible in practice. ■

Produced and compiled by Leonard Feather  
Edited by Elliot Tiegel

Art design/direction by Jerry Dodson




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One result of success—home town pride.

After working as radio stars on WHO, WLS, and WLW—all in the Midwest—the Williams family moved to California in 1943. "We arrived in Hollywood," brother Bob said, "with nothing—no job, no direction."

# A LIFETIME IN MUSIC SPARKS THE WILLIAMS FAMILY



Andy Williams is one of a handful of artists who can scarcely remember when he was not a professional performer. Because his early career goes back to an era when he was so young that the memory is now dim in his mind, the senior members of his family become the best sources to fill in the gaps.

Andy's parents, Jay Williams and his wife Florence, live in a medium-sized, tastefully furnished, comfortable house in Redwood, Calif. Visiting with them on a late summer afternoon were the eldest of their five children: 49-year-old Bob Williams and his wife Edna.

"My father was a mixture of French and English," the senior Williams said. "I was born in Whittemore, in northern Iowa, but when I was nine years—that's 60 years ago—my family moved to Wall Lake, a small farming community in Sac County with a population of 1,000."

"When I grew up I went to work for the railway. I always a railway worker, for 28 years. The only occupation I've ever had was in real estate, and

that wasn't until we moved out to California in the 1940's."

Mr. Williams laid claim to no musical background, though he could play the piano. "Most things in town were centered around the church. We would sometimes go to church five times on a Sunday. We had a choir which consisted of mother and me and two of the boys."

"The boys never missed going to Sunday school," Mrs. Williams interjected. "That seemed to be the philosophy of family-raising that was subscribed to in a small town."

Five years after Bob's birth, Don came along. Four years later in June of 1927, Dick was born, Andy, whose birthday is Dec. 3, is 18 months Dick's junior. Last, in September of 1931, the family was at last blessed with a daughter, Jane (now Mrs. Robert Daniels).

During the middle and late 1910's, the four boys spent much of their time listening to, and attempting to imitate, some of the vocal groups they heard on the radio. The Modernaires were an early influence, later they heard the Merry Maes, the King Sisters and others.



Des Moines radio stars, circa 1930



At WLS, Chicago, 1940, everyone is old enough to wear double-breasted suits.



The Williams Brothers in Wall Lake, Iowa, 1931: from left, Dick, Andy (at age two and one half), Bob and Don.



The Williams clan gathers for Andy's 1964 Christmas TV special. Seated are Andy's mother and father with Andy's son Christian and wife Claudine with daughter Noelle. In the foreground sits Andy, one of Don Williams' twins. Cousins, in-laws and assorted relatives fill the studio set.

Dick and Andy sang together first at private parties. The duo became a trio when Don joined up. Finally, and reluctantly, Bob, who had just graduated from high school, made it a quartet.

Asked why he made the big jump, 100 miles south-east to Des Moines in 1936, Mr. Williams replied: "What do you do when you're in a small town that offers no hope and no future? You look for something better for the next generation, and a big city seemed like the place to find it."

In Des Moines, while their father worked as a civil service examiner in the railway mail office, he was able to guide them to their first radio job on WHO. "It was a pretty rigorous schedule," Bob recalled. "We were up at 5 a.m., off to rehearsal at the studio, in the studio at 7 a.m. to run over the numbers with the piano player; on the air at 8 a.m. and then off to school, five days a week."

The boys planned their own programs, figured out their own voices, and invariably, according to their parents, included a "mother song" in each show. They ended every day with a hymn.

Andy attended grade school in Des Moines. In 1939-1940, during the year the family lived in Chicago, the boys worked on WLS as staff artists, recalls Bob, "with a daily show every morning and the 'National Barn Dance' program Saturdays."

"Next," said Florence Williams proudly, "they were on the largest radio station in the world—WLW in Cincinnati—for two years, 1941-1942. The boys auditioned for a New York City account—Griffin Shoe Polish—and very soon they had a sponsor, and went to work doing five mornings a week and an extra show Saturdays."

Asked how they happened to move to the West Coast in 1943, the parents had two different explanations. "Somebody told us the boys ought to be in the movies," answered Mrs. Williams.

"Well," said Mr. Williams, "it looked as if we were going to be separated by a war, and we felt it was better to be separated on the West Coast, because we'd have a better chance to be reunited there. That was primarily the reason, because we certainly didn't have to leave [Cincinnati]; the boys were right at the peak of that stage of their career."

"We arrived in Hollywood," Bob said, "with nothing—no job, no direction."

"No connections, no manager, nowhere to go," added his father. "I was their only manager, right through their first movies, right on up to the Kay Thompson days."

Mrs. Williams recalled: "I remember saying, 'Well, there's five men in the family, so I guess we won't starve.'"

As it turned out, the boys were practically never out of work. They began to get studio calls; within a year or so they had appeared in motion pictures for Republic and Warner Bros.

The only interruptions in the quartet's activities were occasioned by the war. Andy was still in high school during the first Los Angeles year, but by 1944, Don and Dick had decided to join the Merchant Marine. In 1945 Bob entered the army for a year, and Andy made a trip to Australia with the Merchant Marine.

The ins and outs of this schedule affected a seven-year contract negotiated by Mr. Williams with MGM. Though they did choral work in the studio, the quartet never got around to making a film.

For a while, while his brothers were away, Andy free-lanced. He was teamed with other groups such as the Lytle Sisters and the Six Hits and A Miss.

One of the choral singers at MGM was a gifted, aggressive young woman named Kay Thompson. She was tired of being one of a crowd. Out of a conversation with the brothers along these lines emerged a suggestion that they join with her in an act. "I opposed it," said Jay Williams in a matter-of-fact voice. "I was convinced that it wouldn't work out, but I was overruled. I was afraid that they would never get back together again—and, of course, after the act broke up, they never did."

The act started unofficially at a party for Roger Edens of the MGM music department. At the party was Maxine Lewis, who was booking talent for El Rancho Vegas, one of the first hotels in the barren desert town.

"That was our first public appearance with Kay," said Bob. "From there we went to Ciro's on the Sunset Strip."

Walter Winchell was instrumental in getting us into Ciro's, as well as the Copa in Miami Beach. Walter wrote up our act constantly, day after day, week after week. He was a tremendous help to us all."

How did it feel to be working with a girl after having been together as a unit for so long? Did she take over a great deal of the control?

"She was quite dominating," said Jay Williams. "She and Bob Alton wrote the material. Bob was the choreographer."

The Thompson-Williams era was a memorable episode not merely in the evolution of Andy, but in the history of modern show business. None of those who saw it will forget the precision, the high caliber of the entertainment value, the unique nature of the act. For six years there was nothing else in any nightclub in the world quite like Kay Thompson and the Williams Brothers. They played at the Plaza in New York and at all the bistros of the type to which the adjective "plush" is invariably applied.

The Thompson-Williams alliance went from one triumph to another. The dissolution of the group in 1952, ascribed by various interested parties to a variety of causes, was probably the result of Kay's desire to write and her interest in quitting while she was ahead, possibly coupled with the fact that six years is a long time to continue doing basically the same thing.

When the break-up finally came about, Kay helped Andy along every available avenue, coaching him, helping to arrange his solo record debut on Cadence, and generally acting as guide, philosopher and friend.

What of the post-Thompson era? These are the family's comments:

Jay: "Andy was courageous. He had lots of drive. As a matter of fact, in my opinion, the quartet was built around him. He was outstanding as a boy soprano. I thought he was superior to Bobby Breen. His ambition in life has always been to be as good as possible and to give as much to the public as he can. Success followed naturally."

Florence: "He always used to say he didn't want to be wealthy; he thought it would be too much trouble. Edna 'I always thought he was going to be a great star. Andy seemed to have more ambition than the rest of us; it seemed to be his only interest.'"

Bob: "Andy made it as an individual. Bing Crosby and Perry Como and Vic Damone were among his favorite singers, but he had been singing so long before stepping out on his own that I'm sure he didn't pattern himself after anyone. He never had any one particular idol. He listened to everybody."

# Thanks, Andy

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...and all of the  
salesmen.



Hed Alpert

**M**y first recollection of "the brothers" begins when our home was in Wall Lake, Iowa. We were all little boys singing and getting ready for the church choir. We would try many different kinds of things harmony-wise, because harmony is a great discovery to a small child.

Andy always carried the melody. Dick liked tenor. So Bob and I had to fill in the other parts. It was all a fascinating and exciting pastime. In a small town there isn't a lot to do, so there seemed to be lots of time to sit around and sing. Dad would play the piano, and he too would pick out different little harmony parts.

My second recollection of "the brothers" is when we moved to Des Moines. It was here that Dad thought we should try out for radio. Keeping this in mind, we worked up some things and went down to audition, and we were scared to death. Coming from a small Midwestern town, we were pretty much in awe of everything. We were scared to just be in Des Moines, let alone auditioning. People told us we were fairly good and to go out and sing. We sang for anybody that would listen, for any organization that wanted some entertainment. After six months of this we went back to the radio station and auditioned again, and they gave us the job.

My sister, Janie, only became involved with "the brothers" about 10 years later, after we had become well established. We used to rehearse about six hours a day. Considering we were in school, six hours a day was a lot of time, just about all of ones waking hours away from school. Janie didn't want any part of it when she realized how much work was involved.

We did the "Sweeney and March" radio show just before the war which used Janie. Doris Day was the soloist and we were the vocal group. We decided it would be a gas if Janie would take a crack at it, so we worked up a couple of numbers. Janie was great. Then the war came along and broke the whole thing up. This was the only time Janie ever worked with us, outside of one Christmas TV show we did for Andy.

During our Kay Thompson period, we appeared in New York at Le Directeur, on the premises of the old Cafe Society, which was uptown on East 58th Street. That was our first New York engagement. Kay and Bob Alton wrote the act. My brother Dick did a lot of the voicing. None of the music was written, because Dick could play it and we were all able to sing it as fast as he could play it since this was the way we had grown up working.

We started listening and learning by ear. We now

# The Brothers- THERE WERE FOUR, THEN THREE, THEN TWO, THEN ZING! A STAR WAS LAUNCHED

By Don Williams

*"Andy stays on top of the current trends, accepts what he likes about the music which is popular at the time, and incorporates it into his singing."*

all know how to read music, but this was something we had to learn.

We really had a ball with Kay, all over the country and also in London in 1952. We were a close-knit organization and Kay, who is an extremely inventive person, was always finding things for us to do.

We had some embarrassing moments while we were doing the act. I remember one night at Ciro's on the Strip, we were trying out a tune called "Caribbean Cruise." It had the most complicated lyrics about the lower Antilles, the lesser Antilles, Bimini and who knows what else. Well, we rehearsed the whole number thoroughly, and then when we got onstage we forgot absolutely everything! Kay was frantically trying to keep it going by tossing us cues, but it was a disaster.

Despite the tremendous success of the group, there was a consensus in favor of breaking it up, though I personally disliked the idea. I loved working with it and had no ambition to be anything but a group singer for the rest of my life. But the others were anxious to go out and be soloists.

Immediately after the break-up, Kay became highly successful as a writer. She did the famous "Eloise" books. Later she did a different type of act, involving three male dancers. Then she more or less went into retirement; she has spent the last 10 years in Rome.

After the break-up, Andy and my brother Dick each wanted very much to do a single. Kay said that they'd help all of us. Dick didn't want any help; he wanted to do it alone. Kay worked with Andy on his first act. We all went to see him in his first engagement, and we cried. It was beautiful.

Andy later went into New York and ran into Bill Harbach, the producer. Bill used to work with us. He asked Andy to come over to try out for the "Tonight Show" with Steve Allen. Andy went over and they loved him. They put him on for a week and he stayed for almost three years.

Bob never wanted to be in the business. He didn't hate it, but he always felt that we were stealing. He

didn't think we were any good. He never thought we would make any of the things that we set out for. Show business just didn't really appeal to him, so he got out and went into other things.

Dick did a single, and he sang with groups and he did commercials. He then went into New York for the male lead in a Broadway show with Nancy Walker. The show lasted only about three months. Dick had moved to New York and decided to stay. There wasn't much to do, so he did some commercials, which turned into quite a profitable thing. He stayed and has been doing commercials ever since.

I never did a single. I was a group singer all my life, and I wanted to stay that way. I joined several different groups and did television and records. Then six years ago I became an agent which led into personal management.

Andy had a great fundamental drive to stay in the business, but no more so than my brother Dick. Dick really wanted to be a soloist and he is a good soloist, but Andy had more of a commercial approach and more real total appreciation of the music business. I believe if you're going to be in show business, Andy's is the approach to take. You don't have to give up too many of your musical or aesthetic principals, but you have to make certain concessions, at least when you start. I don't think Andy has to make such concessions now. He sings pretty much what he wants to sing; however, he is still commercial, thinks commercially and likes what is current today.

My brother, Dick, for instance, hated the Beatles when they first came out. Andy, on the other hand, liked them.

That's the real difference. Andy likes all kinds of music and he appreciates the different approaches, as long as they're good. Andy stays on top of the current trends, accepts what he likes about the music which is popular at the time, and incorporates it into his singing. This is probably why he's as successful as he is.

If we'd stayed in Wall Lake we'd probably all be farmers today. As far as schooling is concerned, by the time we reached a level of thinking seriously, we were so deeply ensconced in singing that schooling really wasn't the most important thing to us. Show business was the most important thing in our minds. I see it now with the Osmond Brothers. We handle them and they remind all of us of ourselves when we were kids. They're just as show business oriented as you can get.

Andy hasn't changed very much through the years. About three years ago he seemed to gain an assurance and a freedom that he didn't have before. One day I asked him, "What had happened?" He replied, "I just realized that nobody was going to fire me." Otherwise, he's still the same person. ■



At New York's Stork Club between Plaza Hotel engagements.



Kay Thompson and "associates" on stage.



The Brothers today in a harmonizing mood.



On the Warner Bros. set for the film "Keep Your Powder Down," circa 1945.

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**The More I See You**  
**Can't Take My**  
**Eyes Off You**  
**There Will Never Be**  
**Another You**  
**Kisses Sweeter**  
**Than Wine**

On COLUMBIA RECORDS

television, I doubt very much that they ever really make a name for themselves in recordings. Andy's career is the success of Steve Lawrence, who they left the "Tonight Show" to make hit records.

Andy is in the business from a distance. He is in the industry as a member of a rich family, constantly traveling on golf courses. He has very few really close friends and may move about the world for years without personally knowing any professional colleagues. Andy is entirely cordial, but I have mine, the result of which is other.

Andy explains Andy's long success. The fact that he is quiet and introverted. Television is such an intimate medium that apparently it poses something of a problem to the entertainers who over-rely on you with their talent and/or personality. While Andy has powerful talents as a singer, like Jimmy Davis Jr., or Jerry Lewis, or Milton Berle, on television, the medium seems to be described as the "Ed Sullivan Show" type.

Andy, would not have been on the dramatic stage, but his self-effacing geniality assures him many years of fame. Ed Sullivan might say, "Ed is, by profession, a television man. He does, in fact, point to acts. Never before has been long and successful."

Andy draws an interesting comparison of Steve Lawrence and himself. He has absolutely beautiful eyes. Andy is very much a quiet, reserved, decidedly more show biz type, more extroverted. The fact that the audience more for a quiet, paradoxically in Andy's case, possibly prefers to stare at him, and brain working on other things being equal, is one of the factors that have made him successful. ■

on the right and



# LOVE AND



68,241 lovely people paid  
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*Andy Williams* and *Henry Mancini*  
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months [the most recent, a run of  
\$74,100 in Evansville, Indiana]

Keith Aiken / Larry Aiken / Aiken Agency /

Evansville Courier photograph



← **ENTERTAINMENT WEEKLY** →

# LOVE ANDY

**Holly  
When I Look  
In Your Eyes  
God Only Knows  
What Now My Love  
Somethin' Stupid  
The Look Of Love  
Watch What Happens  
The More I See You  
Can't Take My  
Eyes Off You  
There Will Never Be  
Another You  
Kisses Sweeter  
Than Wine**

television, I doubt very much that they ever really make it. In the case of recordings, Andy's success after the success of Steve Lawrence's "Tonight" hit records.

Business from a distance us in the industry are not his family, constantly on golf courses. He has very few really close friends and may move about the country without personally knowing his professional colleagues. Andy is entirely cordial, but I have mine, the result of other.

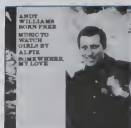
Explains Andy's long success is the fact that he is quiet and introverted. Television is such an intimate medium that apparently it poses nothing of a problem to the entertainers who over-reveal you with their talent and personality. While there are powerful talents as Jerry Davis Jr., or Jerry Lewis, or Milton Berle, television, the medium seems to be more congenial to lower-key personalities. He is described as the Perry Como type. Perry, would not have been on the dramatic stage. But his self-effacing geniality has assured him many years of success. Ed Sullivan might say, "I'd is, by profession, on television he does, in spite of point to acts. Nevertheless, he has been long and successful."

Draw an interesting contrast of Steve Lawrence and Andy. Steve has absolutely beautiful looks and is very much a quiet, reserved, more show biz type. Andy is more extroverted. The audience more for Steve's looks, while Andy's possibly prefers to stare at the camera, and brain working on other things being equal. One of the factors that have made Andy successful. ■

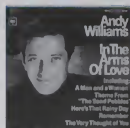
on the right and



# All Andy. All great.



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On COLUMBIA RECORDS

\*Available in continuous loop 4-track stereo tape cartridge. †Available in continuous loop 8-track stereo tape cartridge.

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Evansville Co



# HAZARDS CLOUD SKY BUT NOT PERFORMANCE

Last April, Andy and Henry Mancini were doing one-nighters, flying in a chartered jet. Toward the end of the tour a DC-6 was chartered to hold all members of the company, including the band. We were flying from Newark, N. J., to Toronto, Ont., and Andy said right from the start, "Somehow I just don't like the looks of this plane."

We were over Buffalo, N. Y., when we looked out the left and saw that one port engine had completely stopped. We looked over to the right, and both starboard engines were leaking some black liquid. It was about 2 p.m. and the playing time in Toronto was 7 p.m. We made an emergency landing in Buffalo; then somehow got hold of a bus, put the 45 musicians in it, got three other cars for the rest of the company, and all drove the rest of the way to Toronto—in time to play the largest house in the history of the Metro Ice Arena. The gross was somewhere around \$50,000.

Andy and Henry were outstanding—as if nothing had happened.

Was Andy scared? You bet he was. Was I scared? Didn't have time—I was too busy calling AP and UP—PR man.—Shelley Saltman

# THE CONCENTRATING DANCER

For a person who has so many interests, Andy is remarkably relaxed. Yet he has great powers of concentration. If he gets engrossed in something, he gives his full attention to it and forgets that he has a schedule. It is late, he is late; he has a marvelous attitude about nothing is so urgent that it can't wait.

His ability to concentrate on ideas and develop them tonight is particularly evident on the concert tours. One of his early tours with Henry Mancini, Henry would do the first half of the show with the emcee, then they would do his tune, "In the Arms of Love," during Andy's performance. They wanted a soft humor into the spot, because Henry really gives funny man in a deadpan sort of way. Andy had the idea of having Henry come over and tap him on the shoulder during an eight-bar instrumental interlude, and the two would dance a real old-fashioned dance ending in a dip. Henry didn't think it would fit in at all; he was embarrassed, but agreed to do it just to please Andy. It got such a tremendous laugh that it developed into a regular spot.

I started working for Andy in September of 1963. I got my job through Janet Leigh: she was his guest on the show and she recommended me.

I didn't think he was completely sold on the idea of a male secretary, but he said, "Let's give it a couple of weeks and see how it works out." When the two weeks were over, nothing was ever said—I just continued working.—Keats Tyler

Andy Williams' voice is a beautiful instrument which he really knows how to use.

—George Shearing

# T'NIGHT SHOW Launches a "Teen-Age Noel Coward"

By Steve Allen

I hired Andy Williams for the "Tonight Show" in 1954. Steve Lawrence and Eydie Gorme were already set for the show, but Bill Harbach and I thought that we should set up another boy-girl team to give the program a little wider variety. Andy was hired, along with Pat Kirby, another very fine singer. Pat was really as good as the other three, but apparently had little or no ambition. She was more interested in marriage and raising a family.

The "Tonight Show" with the four singers, and me as host, started on the NBC network Sept. 27, 1954. Williams remained with us until the program went off the air, Jan. 25, 1957.

The first thing I dug about Andy in those days was—besides his voice, of course—his taste in music. Having been influenced by Kay Thompson—as well, of course, as his own innate good judgment—he liked the good, New Yorker sophisticated special-material or show-tune sort of thing. I assumed that because his musical tastes were so high, he would probably, therefore, never be a truly popular singer. Another thing that made me feel this was that he employed no vocal tricks nor performance gimmicks of any kind. He didn't move much while singing in those days, and while I highly approved of his performance on the show, I felt, as I say, that his style would probably guarantee him great critical respect, but would deny him wide popularity.

A third reason that I did not anticipate the marvelous success that Andy would ultimately enjoy was that both on and off the stage he was a quiet, unassuming sort of fellow.

Other singers might project the image of a swinger, a drunk, a man-of-the-world, a child-molester, or God knows what, but Andy's image was that of the gentlemanly boy next door. It says something good about the taste of the American music public, I suppose, that despite these three factors Andy has nevertheless become a singing star of the first magnitude.

Random thought: Andy personally was not a sophisticated sort of fellow at all, but he looked somewhat like Noel Coward (considered the height of sophistication), and therefore, to some, might have seemed more worldly wise than he actually was. I remember I once jokingly referred to him in the old days as "the teenage Noel Coward."

He recorded a whole album of my songs on the Cadence label quite a few years ago with the liner notes by Kay Thompson.

Although there is the common assumption that

singers become famous from television, I doubt very much if this is the case. I think they never really make it big except through the medium of recordings. Andy's real success—and for that matter the success of Steve and Eydie, too—came after they left the "Tonight Show" and began to have a few hit records.

People who observe show business from a distance possibly suppose that those of us in the industry are one big happy, country-clubbish family, constantly mingling with each other at parties or on golf courses. In reality, the average performer has very few really close friends in the business and may move about Hollywood or New York for years without personally encountering the majority of his professional colleagues. Although my relations with Andy are entirely cordial, he has his full and busy life and I have mine, the result being that we rarely see each other.

One of the reasons that explains Andy's long success on television is, I think, the fact that he is quiet and introverted. Television is such an intimate medium that apparently it poses something of a problem to those entertainers who overpower you with their talent and/or personality. While such powerful talents as Sammy Davis Jr., or Jerry Lewis, or Milton Berle,

have worked successfully in television, the medium seems somehow basically more congenial to lower-key performers of what might loosely be described as the Arthur Godfrey-Johnny Carson-Perry Como type.

Dave Garroway, for example, would not have been employed in motion pictures, on the dramatic stage, or in nightclubs, but his quiet self-effacing geniality was all that was required to assure him many years of success on television. The name of Ed Sullivan might be introduced in this connection. Ed it, by profession, a newspaper columnist, and on television he does, in a sense, nothing whatever except point to acts. Nevertheless, his television career has been long and successful.

On this point you can draw an interesting comparison between the careers of Steve Lawrence and Andy Williams. Both of them have absolutely beautiful singing voices, but whereas Andy is very much a quiet, just-plain-folks type, Steve is decidedly more show biz, more New Yorkish, more hip, more extroverted. The very fact that Steve might give the audience more for its money, so to speak, acts paradoxically in Andy's favor. The television audience possibly prefers to stare at the set, with lids half-lowered, and brain working at very low idling speed, all other things being equal.

This is my analysis of some of the factors that have contributed to Andy's admirable success. ■

Steve Allen, second left, and his "Tonight" gang in a non-musical moment. Andy on the right and Gene Rayburn, the announcer, reach for samples of Oriental food.



# THE CADENCE ERA: "Canadian Sunset" brightens Andy's disk career

By Archie Bleyer

(The former owner of Cadence Records reflects chronologically on that phase of Andy's career.)



Playback listening with his vocalist.

Andy Williams was first signed to Cadence Records on Dec. 1, 1955. Kay Thompson was responsible for his coming with the label.

At the time, Andy was appearing on the Steve Allen "Tonight Show" with Eydie Gorme and Steve Lawrence. We cut our first record together on the same day that he signed the contract—at Webster Hall in New York on East 11th Street. The tunes were "Wind, Sand and Star" and "Christmas Is a Feeling in Your Heart." I did the arrangements and conducted the session. Unfortunately, the record did not sell.

The next record made was "Walk Hand in Hand" backed with "Not Any More" on March 15, 1956, at the Capitol Studio. This record was also unsuccessful. Then on July 2, 1956, at Webster Hall, we recorded a vocal version of Eddie Heywood's "Canadian Sunset" b/w "High Upon a Mountain." This was Andy's first hit and really served to launch him on his successful record career. On Aug. 30 at Fine Sound we recorded "Baby Doll" b/w "Since I've Found My Baby." We did it over again the following day at Webster Hall. This record started out very well; however, certain religious segments made quite a fuss about the film "Baby Doll" and suddenly the record sales stopped abruptly. Had it not been for this, I believe the record would have been moderately successful.

On Jan. 23, 1957, we recorded "Butterfly" b/w "It Doesn't Take Very Long," which was actually a cover record. Charlie Gracie had the bigger version, but Andy's record did very, very well. On April 5, 1967, at Bellone Studios we recorded a song from Nashville, "I Like Your Kind of Love" b/w "Stop Teasin' Me." "Love" was written by Melvin Endley, who was also responsible for "Singin' the Blues." This record turned out to be a very substantial hit. On Aug. 6, 1957, we recorded "Lips of Wine" b/w

"Straight From My Heart" at Capitol Studios—a bomb. On Dec. 12 we recorded another song from Nashville, "Are You Sincere" b/w "Be Mine Tonight." "Are You Sincere" was written by Wayne Walker and it turned out to be a substantial hit.

On July 19, 1958, at Capitol and again on Aug. 1 at RCA, we recorded "Promise Me Love" b/w "Your Hand, Your Heart, Your Love." Nothing happened. Several months later Andy came to me with the idea of recording the "Hawaiian Wedding Song" with a new lyric by Hoffman and Manning. We coupled this with "The House of Bamboo" and did a session on Nov. 3, 1958, and again four days later. This turned out to be a substantial hit and became strongly identified with Andy.

By this time Andy was becoming fairly important and was on the road a great deal. We didn't do another single until Aug. 23, 1959. At this session, we recorded four songs—"Lonely Street," "Summer Love," "The Draw," and "You're the One." "Lonely Street" was the song that motivated the session and turned out to be another important hit. It was backed with "Summer Love." The other two songs were never released. "Lonely Street" is another song from Nashville, which I first heard at the Everly Brothers' home on one of my trips to that city. On Nov. 19, 1959, we recorded "The Village of St. Bernadette," a song from England written by Eula Parker b/w "I'm So Lonesome I Could Cry" by the famous Hank Williams.

"The Village of St. Bernadette" turned out to be a very respectable hit. I believe that of all the things Andy and I did together, I like this the best. I remember distinctly saying, after we finished the session, that if this record did not sell a single copy, I would still have been proud to have made it.

Next we released the film theme "Wake Me When It's Over." The song was written by Cahn and Van Heusen and was backed with "We Have a Date" (Andy's TV show theme song at that time) by Hoffman.

Manning and Kaec. Both sides were recorded in Los Angeles.

On May 18, 1960, we recorded "Do You Mind" b/w "Dreamsville"—nothing. On Oct. 17, 1960, we cut "(In the Summertime) You Don't Want My Love" b/w "Don't Go to Strangers." "Summertime" is one of the early Roger Miller songs. Although the record didn't do very well, Andy used the song a great deal in personal appearances and on television, and it too became somewhat identified with him.

On March 9, 1961, we recorded "The Bilbao Song" b/w "How Wonderful to Know." "Bilbao" was originally written by Brecht and Weill for a show of the late 1920's called "Happy Isle," but it was included in the American production of "The Threepenny Opera," which became one of off-Broadway's most successful productions. The song attracted so much attention that Johnny Mercer was commissioned to write the English lyric which Andy recorded.

Two other single sessions were done—one on Nov. 13, 1957, at Allegro where the tunes were "Strolling" and "Doll Face." The other was on July 9, 1960, and redone on July 25 at Bell Sound; the tunes were "Dream Fool Dream" and "I'd Like to Know" (written by Paul Anka). None of these were ever released.

We released a couple of singles with tunes that had originally been recorded for LP's. One was "So Rare" b/w "Twilight Time" and the other "Under Paris Skies" b/w "Let It Be Me." With the exception of "Wake Me When It's Over" and "We Have a Date" I conducted and arranged all the songs.

Andy was always interested in releasing LP's, but in the beginning I didn't feel he had reached the stature necessary to sell them. However, since he was on the Steve Allen show, and thinking the publicity we might be able to get from the show would be of assistance, the first LP we made and released by Andy was a selection of songs by Steve Allen—"Lonely

A&I conferences.

The author: somber mood in the studio.

Archie Bleyer plays piano as his Cadence artists perform on a European TV show.



Included are the Everly Brothers, Chordettes and Andy.

Love," "Tonight," "Meet Me Where They Play the Blues," "Stay Just a Little While," "Playing the Field," "Impossible," "Young Love," "Theme From Pensive," "An Old Piano Plays the Blues," "Spring in Maine," "All the Way Home," and "Forbidden Love." This LP was recorded in three sessions, Sept. 21, Oct. 3 and Oct. 4, 1956. The arrangements and direction were by Alvy West.

A collection of his singles comprised his next LP—"Canadian Sunset." "I Like Your Kind of Love," "Walk Hand in Hand," "Lips of Wine," "Not Any More," "It Doesn't Take Very Long," "Baby Doll," "Butterfly," "High Upon a Mountain," "Stop Teasin' Me," "Since I've Found My Baby," "Straight From My Heart."

Andy's LP of Rodgers & Hammerstein songs included: "Younger Than Springtime," "This Nearly Was Mine," "Bali Hai," "Some Enchanted Evening," "People Will Say We're in Love," "The Surrey With the Fringe on Top," "If I Loved You," "Getting to Know You," "I Have Dreamed," "I Whistle a Happy Tune," "We Kiss in a Shadow," and "Hello, Young Lovers." The arrangements and direction were again by Alvy West. The sessions took place Nov. 6, 7 and 12.

For an LP which we called "Two Time Winners"—songs which had been successful twice—the repertoire included: "Sail Along Silvery Moon," "Twilight Time," "So Rare," "The Hawaiian Wedding Song," "Blueberry Hill," "Sweet Lelani," "Love Letters in the Sand," "It's All in the Game," "Blue Hawaii," "Be Mine Tonight," "My Happiness," and "Near You." With the exception of "The Hawaiian Wedding Song" the arrangements were all by Carlyle Hall; I conducted, and the sessions took place on Jan. 12, Feb. 10 and 13, 1959.

With the success of "Hawaiian Wedding Song" we decided to do an LP of Hawaiian music. Unfortunately, instead of titling it "Hawaiian Wedding Song" we named it "To You Sweetheart, Aloha." Although the LP did quite well, I think it would have done much better with "Wedding Song" as its title. It was recorded on April 29-30 and May 4, 1959. Again, the arrangements were by Carlyle Hall and I conducted. The songs were—"To You Sweetheart, Aloha," "Blue Hawaii," "I'll Weave a Lei of Stars for You," "Sweet Lelani," "The Moon of Manakoa," "The Hawaiian Wedding Song," "Song of the Islands," "A Song of Old Hawaii," "Love Song of Kalua," "Beyond the Reef," "Ka-Lu-A," and "Aloha Oe."

With the success of "Lonely Street" we decided to use that as the title of an LP. The songs were—"You Don't Know What Love Is," "In the Wee Small Hours," "When Your Lover Has Gone," "I'm a Lonesome Cowboy," "Come With the Wind," "Summer Love," "Say It Isn't So," "Unchained Melody," "Autumn Leaves," "Willow Weep for Me," "I'm So Alone," and "Lonely Street." With the exception of "Lonely Street" and "Summer Love" the arrangements were by Carlyle Hall; I conducted. The sessions took place on Oct. 15, 19 and 30, 1959.

With the success of the song "The Village of St. Bernardette" we made an LP with that as the lead song. The other titles were "He's Got the Whole World in His Hands," "Suddenly There's a Valley," "Count Your Blessings Instead of Sheep," "He," "You'll Never Walk Alone," "Our Lady Of Fatima," "The Three Bells," "Climb Ev'ry Mountain," "Sweet Morning," "I Believe," and "Look for the Silver Lining." At that time Dave Grusin was Andy's pianist. He played the songs for this LP and also made one or two of the arrangements.

In June of 1960, Andy did the LP "Under Paris Skies" in Paris with Quincy Jones. It was recorded at the Barclay Studios. Quincy had assembled an orchestra which he took to Europe in a short-lived show called "Free And Easy." Some of his sidemen were used, plus some French musicians. I'm sure that all the strings were French. The arrangements were done by Quincy and Billy Byers. This was the last of Andy's LP's.

Soon thereafter, Andy decided to move to California. Under these circumstances we found it impossible to continue working together, so on July 31, 1961, we mutually agreed to terminate his contract with Cadence, at which time he went to Columbia. In 1964, I dissolved Cadence Records.

Andy was always very easy to get along with both musically and personally. In the years of our association, I never once saw him lose his temper or get mad in any way. Although Andy's musical taste inclined toward the hip, he nevertheless was open-minded enough to accept and like songs that were anything but hip.

It is interesting to note that his biggest record with us was a rock 'n' roll song, "Butterfly," and that of his other hits, three came from Nashville.

He received no gold records while with Cadence. It seems to me the top figure for a record with us was somewhere around the 600,000 mark. I have always felt that his early childhood in a small town and the fact that he started professionally singing country songs with his three brothers, were factors that were very influential in his subsequent mass media success. ■

## EARLY DISKS: A MILLION SELLING SINGLE AND LABEL X

**M**uch has been written about Andy Williams' success as a recording artist, and of the nine gold disks he's received in recognition of his LP sales. Occasional mention has also been made of the fact that despite the great volume of his single sales, ranging often into the hundreds of thousands, he has never quite hit the million mark required for a gold single award.

Uncovered facts belie this last assumption. The very first record Andy ever made was a single that sold far more than a million copies.

It was "Swinging on a Star," the Academy Award winning song introduced by Bing Crosby in 1944 in the motion picture "Going My Way." The reasons for no gold record were that the version in which he took part was credited to Bing Crosby—with vocal backgrounds by the Williams Brothers. Plus, the industry wasn't handing out any gold disks.

"We were on that date with Bing and Decca gave us label credit," Andy recalls. "Our fee was \$100. Not \$100 each—that was the grand total for the four of us!"

Though its appeal was as much visual as aural, the Kay Thompson and the Williams Brothers act did not go unrecorded. "I remember," says Andy, "in December of 1947 the A.F.M. was about to impose its second recording ban. We were working at Ciro's, and just a couple of days before the ban went into effect, we cut a couple of numbers for Columbia—'Jubilee Time' and 'Louisiana Purchase.' Dick Jones was the a&r man."

Contrary to the publicity stories, the Thompson-Williams act did not stay together continuously for five years. "Actually we broke up twice with Kay. We worked together for about two and one-half years. Then there was an interim when I did nightclub work alone. Shortly after this first breakup, Jimmy Hilliard, who was running the RCA subsidiary known as Label X, signed me.



"Around that time I was thinking in a sort of folk bag and did a lot of research on folk songs. I found that a lot of this material tended to be quite monotonous melodically, but there was a thing I liked called 'Groundhog,' which I recorded for Label X. A group of Negro children were on this track. At the same session I recorded 'There Is a Time.' Harry Geller wrote the arrangements. Nothing came of this date, though: the two numbers are still on the shelf. As I recall it, I re-did one of the tunes in another key, and the a&r man, who had no sense of pitch, spliced together two takes in two different keys!"

"I cut one other session for Label X, with Van Alexander arranging and conducting. The songs were 'I Don't Know Why I Should Cry Over You,' 'Here Comes That Dream Again,' 'Now I Know' and 'You Can't Buy Happiness.'"

"Later on, the act with Kay was supposed to be reorganized for a Broadway show, choreographed by Bob Alton. But Bob was under contract to MGM and couldn't get a release, so the show project never materialized. But we got back together anyway, and went on the road for another year or two before disbanding finally."

After the second breakup, Kay Thompson, who had known Archie Bleyer for some years, was instrumental in arranging for Andy's signing with Bleyer's Cadence Records.

Andy recalls the Bleyer era thusly: "I realized that what I had done for Label X wasn't the right kind of product—in fact, the proof of this is that even years later, when I was selling big on Columbia, those sides were never reissued on RCA. But Archie taught me a lot about musical values."

"He is a wonderful, very fair, very honest man, and he had a great influence on me. He would sit around for hours philosophizing about what made a record good, and how you went about making it communicative." ■



Early efforts for a boyish-faced singer.

# I LOVE ANDY

*Ella Fitzgerald*



A *superior entertainer*  
N *ever settling for less than best*  
D *aring to be unique,*  
Y *ou always combine quality and taste*

SHELDON SALTMAN/PUBLIC RELATIONS



# JOHNNY MATHIS

*Now back with the COLUMBIA RECORDS Family.*





I met Andy when we were both at General Artists Corporation in 1959. I had spent five years at Music Corporation of America and one year at GAC before our paths crossed.

Andy came to the West Coast to do a television special called "Man in the Moon" which Bob Wells was producing for Gene Kelly's company, and I was servicing the show for GAC.

We didn't get along too well at first. Andy generally seemed to dislike agents. Perhaps he felt that his career was leveling off. He was still with Cadence Records at the time. Actually there was a leveling off point in Andy's career.

Andy and I got along from a distance, so to speak. One night over dinner I asked what he'd like to do in television. He replied he wanted to do the "Dinah Shore Show." Andy had never done this show because he was never offered top dollar. If the top for a guest star was \$7,500, they offered him \$5,000. Andy just couldn't accept this.

But I approached Bob Finkel, the producer, and Hal Kemp, the NBC executive, spoke to them at great length and returned with an offer to appear at the top price, with special guest star billing plus transportation costs for himself and pianist Dave Grusin. He was to do two songs of his own and one of Dinah's.

I went back to Andy and asked how he'd like to do the show on those terms. He said, "Are you kidding?" I convinced him I wasn't and that was how he and I really started our relationship.

I walked into GAC one day soon afterward, only to learn I was I was fired. I telephoned Andy, who was in Paris, told him what had happened and explained that I no longer wanted to be an agent. I wanted to be a manager. He said, "Well, then I'll be a lawyer, then his business manager, and we made a deal."

When I started with Andy I knew nothing about personal appearances. In fact, I think I had been in a nightclub only three times in my whole life. I told Andy that he would have to teach me that end of the business.

I remember in the early days of our association, during a personal appearance tour, there was a guitar

get today? This was just about a year before most of these people really happened. On this particular show, Andy had not done "Moon River" yet; in fact, "Moon River" was sung by Ann-Margret!

One of the major events in the early years of our association was his switch from Cadence to Columbia Records in 1961. An element that seemed to have been lacking at Cadence was the support that only a major company can give.

Andy's relationship with Archie Bleyer was the best in the world; to this day they are close friends. If they had not been close friends, I doubt very much that he would be on Columbia today. When it was decided that Andy would move to New York, from New York, Archie, who had no facilities there and no desire to move West, let Andy out of his contract two years early. Archie didn't ask for anything; he just told Andy that if that was what he wanted, he would let him go. I don't know of any other man in the music business who has acted this graciously.

Once Andy's Columbia albums were zooming, State Fair became a lucrative source of revenue for two or three years, especially in 1964. That year his earnings from fair alone were about \$500,000.

Nowadays, the one-nighters with Mancini are even more profitable than the fairs. As a result, Andy doesn't do very much with fairs any more. This year he only played the Ohio State Fair.

During the 1966-1967 season, NBC paid about \$4 million for the Andy Williams series. This year, Andy is only doing three specials and the "Golden Globes Awards" show. For this NBC is paying about \$1.6 million. This year also, Andy has grossed almost \$900,000 from his tours with Mancini.

Some of the businesses which Andy is involved in are Barnaby Productions; Barnaby Music, an ASCAP firm; Noelle Music, a BMI affiliate; Claudine Music, a BMI firm; and Andy Williams Labels, which makes the labels that go into all Andy Williams sweaters in the Puritan line.

The biggest thing that Andy has done, which created a financial record for Las Vegas, was his appearance at Caesars Palace. He received \$60,000 per week for three weeks. This did not include the ac-

companied him on Columbia almost six years ago. "Born Free," which was put out last April, is over 700,000 Free."

"Moon River" is the highest LP of them all. I looked at the sales sheet recently and it was up to 1.4 million, not including Columbia Record Club sales, which would account for another half million or so. So it's close to two million now. And "Days of Wine and Roses" is only about 100,000 behind it. With the exception of "Danny Boy," all the rest have gone to about 700,000 or 800,000. "Moon River" to this day still sells 15,000 to 20,000 a month. Perhaps this will explain why negotiators for Andy's new contract this year took so long! The new deal is in the millions of dollars.

When I started managing Andy, his name meant very little overseas. Obviously it meant a great deal more today. This doesn't necessarily mean that I have been a good manager, but surely that he and his career have progressed logically. His television program has been on the air for a couple of years in England; it has been seen in Italy, in the Scandinavian countries, and very recently it started in West Germany. It has also been sold to France, if De Gaulle will give his okay. It's been sold to France three times, and each time De Gaulle's Government has stopped it with a policy of no American television.

What happened in Tokyo this year—where the TV show is very popular—was unbelievable. In a hall where the Beatles drew about 9,500, Andy had 15,000 people, including the Crown Prince. The Japanese admire family life and the traditions that Andy represents to them.

Andy's only previous overseas visits were the tour with Kay Thompson, and one with a package of Archie Bleyer's Cadence artists. We are now in the process of putting together a tour of Europe. In view of the language barrier, Andy's success overseas must mean that he is making long to people all over the world just with the sound of his voice.

However, he is very good at doing records in foreign languages. In addition to French, which he really can speak, and Japanese, which he cannot, he has recorded in German, and Italian. We have had representatives of the Berlitz School come to the recording sessions, and Andy has had a Berlitz student who has devised his own system. He goes over the song once

## Methodical design paves way to artistic abundance

By Alan Barnard

player named John Abate. He was the first musician Andy ever took on the road. He used to stand behind him on a stool while Andy sang "Danny Boy." Once we went out with Dave Grusin, John Abate, Andy and myself. And all through the trip Abate would turn to Andy and say, "What do you need all these people for?" He should have seen us a couple of months ago when we were on the road with 45 musicians. Henry Mancini, Shelley Seltman (PR man), Jerry Perenchio (booker), Keats Tyler (secretary), Jerry Grollnick (lighting man), and myself!

The great thing about handling Andy is that it has never been the stereotyped manager-artist relationship found particularly with young artists, whereby the artist has to be told "All right, you do this, and this, and this, and tomorrow you wear the blue suit with the red shirt." We have always had the ability to discuss things. Andy may be adamantly against something, yet he'll discuss it. If you plead your case intelligently and make sense to him, chances are he'll go along with you.

Andy and I sat down and I outlined my ideas for him. Basically my plan was that he would do a year in which I would get him a lot of television work—out to the point of overexposure. Then, nothing. The only way you could get Andy Williams from that point on, was to buy him for a show—his own show.

My plan went as outlined. During that first year (1964) Andy only refused to do perhaps one or two shows which he felt didn't really present singers correctly. During the year that we were doing nothing, Chrysler bought Andy for a show, a special, and shortly thereafter the weekly series began.

I switched agents for Andy. He had been with GAC, but for some reason they didn't have any representation in TV packages, so I went to MCA and made a deal with them to represent Andy in this field. MCA went to work. The first Andy Williams weekly television series in 1961 and it went on in the following year.

The first special that we did got a fairly good rating, nothing earth-shattering. There were four people on the show: Henry Mancini for music, plus Ann-Margret, Dick Van Dyke and Andy Griffith. Can you imagine what kind of rating a cast like that would

commodations and transportation for the 10 singers, 43-piece orchestra, myself and Andy's family. Very recently we turned down a replay offer at the same terms!

Andy is insured for \$1.5 million. He hates to fly in airplanes as a rule; he tries to spend his time sleeping when he's in one.

Andy is not generally a nervous person, though to this day I can see him pacing back and forth in his dressing room before he goes on. But once he puts his foot out on that stage, everything is under control. And I must say he is the most aware person on stage that I can ever remember observing.



Andy is deeply concerned with the record business as a means of keeping with young people and the contemporary market. He's found that middle ground, just the way Dean Martin found it with the country and western things, "Music to Watch Girls By" was one of those pieces of material, like "Bubba Song" and "Strangers on the Shore," right in the middle, neither fish nor fowl.

Even his "bomb" album, "Danny Boy," as Andy calls it, has gone over 400,000. That was the first LP

with them, then takes a pencil and makes his own little phonetic marks and chicken scratches, a dot here and a line there, and a square there, and the Berlitz people shake their heads in disbelief. I have received letters from distributors overseas saying that unlike most Americans, Mr. Williams obviously speaks the language.

In Japan, where he had a song written out phonetically, he would have this piece of paper with the Japanese lyrics, and every night after the show somebody would steal the sheet as a souvenir. So every night there was Keats Tyler rewriting it and Andy putting in his lines and dots.

If the European tour goes through, this will represent the frosting on the cake, establishing him beyond doubt as a major star in many foreign markets.

I know that Andy feels the television program is a necessary precursor to his appearance in a country. I don't necessarily agree with him. Obviously television is a key, and may provide a better opportunity; but records in themselves can be powerful enough.

Since he is only doing four TV shows this year, it will be easy to get away for a year. I was responsible for convincing Andy not to continue the weekly programs, even though NBC wanted to make a new deal. Andy wanted to go on; I say this for the record, because if anything goes wrong, it will have been my fault.

There are several reasons for my attitude. Andy did as well as anyone can do against some of those blockbuster Sunday night movies, but I wanted to get him off for a year or two to enjoy a comparative rest, and avoid the pitfall of seeing the same guests coming back again and again. I was afraid the time would come when he himself would begin to get bored, and then you would never get him back on again. At this point he is not bored.

Too many people don't go off the air when they are still doing well; they wait until they start to go downhill. Andy had successful ratings, won an Emmy, and quit while he was ahead. Possibly next year, in the following year, if someone makes the right kind of offer, he may resume the weekly schedule.

I hope to God I'm right in having made this decision. But even more than that, Andy hopes to God I'm right! ■

# You look nice, Andy.

You'd look great  
even if we didn't  
knit all your  
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Pure Virgin Wool

*Dear Andy—  
thank you,  
you've made  
my father  
very proud.*

*Nick De Caro*

# COLUMBIA'S VIEW: MARKET INFLUENTIAL

By Clive Davis  
President, CBS Records

Andy Williams' popularity can be measured in many ways. In terms of sales, Columbia has sold almost 20 million Andy Williams records throughout the world, earning him a total of nine gold records. His LP, "Moon River and Other Great Movie Themes" alone has sold over two million copies and shows no sign of slowing down. Andy's appeal to all music lovers reflects the basic fact that he is a complete artist and will remain a giant in the entertainment world for many years to come.

Andy made his first impact on American audiences as a superbly talented recording artist. Now, he is established as one of the towering figures in all of show business. His popularity transcends national boundaries as it does language barriers.

What impresses most about Andy's approach to performing is his careful attention to detail and the maintenance of standards of perfection. He is not satisfied with the status quo but is continually interested in being part of the musical revolution engulfing us all. His interpretations of songs like "Michelle," "Yesterday," "Can't Get Used to Losing You" and "Music to Watch Girls By" are as artful and vital as his classic rendition of "Moon River," "Dear Heart" and "Born Free."



Andy and his producer for five years, Bob Mersey, run down a chart.

## PUBLIC IDENTITY DEPT. --A REAL PERSON

By David Kapralik



A few months ago, I flew to Los Angeles next to a bright, young New England couple. As we took off, a program of Andy Williams' album excerpts drifted smoothly through our stereo headsets. A little later in our flight, the couple next to me and I began a casual conversation. When they learned that I worked at Columbia Records, their first question was if I knew Andy Williams. When I told them rather matter-of-factly that I did, I was not prepared for their reaction.

The young woman leaned over her husband and whispered to me as if she were confiding a deep family secret. "I know it may sound silly," she said, "but we really feel that Andy is a member of our family. We listen to his records on our hi-fi all the time, and we just couldn't miss him on television."

Soon they were speaking about Andy as if he were actually a member of their family—a brother or a favorite cousin. Though they had never met him, they knew so much about Andy—facts, places, dates—facts about him and his French wife, their children, even about his brothers and their families. They were not just fans exchanging gossip and trivia about their idol; they were speaking knowingly about someone they were truly fond of and with whom they identified quite closely. It was significant to me that at no time did they ask "What is Andy really like," for they seemed

to know (quite accurately) that the real-life Andy Williams is, in reality, the same personality as the public celebrity.

They knew there could be no deception about Andy, that he's for real. And yet, he is a star, a big star. They felt comfortable about Andy's celebrity because he never seems to make a big deal about it: he assumes his mantle with grace and taste, never setting himself apart from the common mold—his neighbors next door.

After our conversation had run its course and my new friends focused their attention on a film I had seen before, I thought about the first time I met Andy and my surprise and delight in finding an artist and man of his special qualities. I had flown to Chicago on a wintry weekend to introduce myself to Andy and to finalize the Columbia contract his manager and I had begun negotiating some weeks before. Andy was performing at the Palmer House, and it was there I saw him perform for the first time. I was deeply impressed by the warmth of his voice and tastefulness of the songs he sang, the implicit discipline and economy of his movement and gestures. Everything about Andy was tasteful and subtly compelling. It confirmed the conviction I had formulated from the string of his singles Andy had on Cadence that he would evolve into an album recording artist of tremendous stature, and that bringing him to Columbia would be a coup.

Because good taste is not faddish, Andy is an enduring performer whose career will sustain for years to come. ■

One of the most important things you can say about Andy Williams is that he is among those few singers who have kept the great tradition of Bing Crosby for coolness in popular music. He never looks as though he is working hard, but actually he is one of the hardest working and most dedicated performers you can imagine.

—Tony Bennett



# ANDY AND HIS TELEVISION FRIENDS



Harmonizing with Nancy Wilson



Gilding with Faye Lee



Going Latin with Herb Alpert and the Tijuana Brass



Swaying, stepping, kicking for the color cameras



Sammy Davis Jr. and Andy go airborne

*Television provides Andy  
with an intimate medium for  
presenting artists he himself respects.*

*These photos reflect the kinds of  
entertainment Andy deems of value  
to his NBC programs.*

*The TV Andy is both  
host-vocalist-hooper-straightman.*

*Gaze upward.*



Bob Hope and Andy



Buddy Hackett and friend



Tony Bennett and Andy, upturnous champs



Jonathan Winters, popular guest





The Smithers Brothers joined Andy to their cause



Miss Dynamite... Judy Garland



Vette Brash with Chad and Jeremy



Roger Miller purveys country humor



Andy and the Diamond Brothers: songs with a smile



Blacksmith Sid Caesar and assistant



Spiced-up city slickers Robert Coulet, Andy and Bobby Darin

## "WE NEED PAY TV," ANDY BELIEVES

**D**espite his ever-mounting success on television and the effort he puts into making every show as nearly perfect as possible, Andy Williams has reservations about TV as a medium.

"You can never be sure how the camera shots, or the audience reaction, may work out," he says. "Also there are too many distractions while you're working: people pulling cables, things breaking down, the cameras getting in one another's way, and the audience separated from you by all that equipment. As a medium for performance, under these conditions, it can't be very gratifying, because all these things have nothing to do with the performers' creativity; they have to do with the director's creativity. You wind up saying to yourself, 'Well, I wonder—I think I did that pretty well.'"

"Of course, there are some exceptional moments. I've done numbers with Ella Fitzgerald where I knew a certain electricity was going. But it's usually disjointed, all bits and pieces, and standing around a minute waiting for the commercial."

Of all his programs, he says, he derived most satisfaction from this season's first special ("Love, Andy")

than anything else he has ever done on television. "It was more complex, and we tried for some of the different ideas. I didn't use any cue cards; I wanted to relate to the people more."

"Maybe some day they'll lick the TV problems. Personally, I find great satisfaction in night club work, where you have everything—good sound, an audience that can see you without obstructions—and in recording, where you can do as many takes as you like."

"Television has so few great sparks; you have to take advantage of every opportunity to create them. Really, there are three forms of TV now: educational, news, and entertainment. We have enough channels so the listener can be very selective; why should a show that we don't like have the biggest rating?"

"We need pay television. Why not charge someone a dollar to watch an intellectual show? With pay TV, if you can get 25,000 people to see an opera or a symphony program, you're not putting yourself on the level of competing with the 'Beverly Hillsbillies.'"

"California voted it out, but it should be allowed. Nobody would be hurt by pay TV; the sponsors would still put on good shows and still get good ratings, but people with different tastes would have a better chance to find what they're looking for." ■



Claudine Longet Williams

## A SINGING WIFE

**O**ne of the most attractive aspects of the Andy Williams image since Dec. 15, 1961, has been his wife Claudine.

Born Jan. 29, 1942, in Paris, she made her professional debut as an actress at the age of 10, appearing at the Edward VII Theatre in "The Turn of the Screw."

Working as an ingenue in a French television repertory company for three years, she appeared in all of the company's "Play of the Month" presentations. From 1959-60, Claudine worked in plays in Milan and Venice. Upon returning to Paris, she attended a party where a friend introduced her to Andy who was in town to record an album with Quincy Jones.

Soon afterward, she was asked if she would like to dance with a new company being organized to present the first Follies Bergere in Las Vegas. Though she had studied ballet for 10 years, Claudine was essentially an actress rather than a dancer. Nevertheless, at the says, "I wanted so much to come to America, so I auditioned and got the job."

During the year in Vegas, she renewed her acquaintanceship with Williams. Still a teen-ager, she returned to France at her parents' insistence. Shortly after she arrived in Paris, Andy came over and proposed. The Williams family now consists of Noelle, born Sept. 24, 1963, and Christian, born April 15, 1965.

After three years of professional inactivity Claudine decided to return on a limited basis. During the 1965-'66 season she made a dramatic guest appearance on NBC-TV's "Run for Your Life." Roy Huggins, the executive producer, asked her to sing a love song, "Meditation," as part of her role opposite Ben Gazzara. "I was not a singer," she says, "though I had sung with the family on Andy's first Christmas special. I felt a little embarrassed about singing 'Meditation.'"

Public reaction was highly favorable. Herb Alpert of A & M, who saw the program, called Claudine and asked if she'd be interested in recording. To her utter astonishment, she became a successful seller immediately. Many listeners compared the charm of her small, gentle voice with that of Astrud Gilberto.

She professes to be "very insecure about the whole record business" but grateful for Alpert's musical guidance and her husband's encouragement. Her show business ambitions in general are limited; she has no great success drive and says, "If I stopped working tomorrow it would be all right with me." ■



*Hello, Hello  
Claudine*

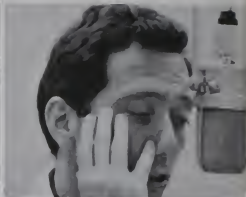
# The Evolution:

SACCHARIN STYLE  
MADE HIM POPULAR  
BUT HIS BUSINESS SAVVY  
CREATED AN  
ENERGETIC STYLE

By Eliot Tiegel



A concertizing type dance with Henry Mancini in Tokyo.



Soft and gentle in the recording studio.



Go-ging with "Music to Watch Girls By."



Ella Fitzgerald adds a jazzy tilt to a TV duet.



Early bird late night TV entertainers Steve Allen and Andy centering.

"We'll see in one year if we went the right way," Andy Williams commented reflectively after recording and landing on the charts with a vocal rendition of the Bob Crewe instrumental smash, "Music to Watch Girls By."

The simple process of recording this chart ditty with a new arranger-producer, Nick DeCaro, and very fitting electric guitar chords, is a simple tipoff for those procrastinators looking for signs that the versatile Mr. Williams is undergoing a musical evolution.

Paradoxically, Andy's career on recordings hardly needs any tapering. He is an international phenom, one of Columbia's top grossers and perhaps the easiest understood pop warbler since Dick Haymes.

Yet, in a major but quietly developed move, Andy recorded an entire album with an outside producer, a systematic switch from the norm in his healthy career with Columbia, where staff producers, usually New York-based, came forth to California's sunnier studios to oversee Andy's vitamin C peppered recordings. The producer on the LP was the same Nick DeCaro, who had recorded two singles and one album with Andy's wife, Claudine Longet, on A&M.

When "Girls" began to gain airplay, people began discussing a "new" Andy Williams. To Andy, going for a hard, top 40 sound was simply a wise approach in searching out a hit.

It's been noted that Andy's career is associated with simple love songs. Uncluttered arrangements, uncomplicated lyrics, a straightforward interpretative style, blended with rich, lush backgrounds, have accorded Andy a mass audience.

The propelling, pneumatic sound of "Girls," with Andy's multi-tracked vocals, was a sharp departure from the skein of Henry Mancini songs the vocalist helped popularize around the world.

"I've always liked Mancini songs," Andy comments, "and I got into a groove. I had success and I stayed with it. But I heard 'Girls' and I liked it. I called Sid Ramin, who wrote it, and asked if there were any lyrics so we could do it as a production number on the (TV) show. We checked with Columbia to see if it was too late to record it, because the Crewe single had started

*Andy has quietly become a millionaire through his multi-entertainment ventures despite a career built on the non-controversial.*

down the charts. Now I feel it might have been a little too late to have released it."

Nonetheless, the single added further fuel to Andy's career at a time when he was deigning re-signing with Columbia after feigning the romances by a number of other companies.

Andy's image on recordings and on television is of a placidly egregious individual. His utilization of top jazz studio musicians on his recording dates, plus the number of sophisticated, uptempo performers like Erroll Garner and Ella Fitzgerald on his NBC-TV outings, has expanded his own hindsight into music. It no longer is of a simple saccharin base. Andy's expanded ability with a phrase, his gentle manner of gliding over words, his reserve power for peak emotion, portend a side of the performer which seems to be held in check.

Andy has quietly become a millionaire through his multi-entertainment ventures despite a career built on the non-controversial. In America he is "Mr. Nice Guy." Behind the scenes he is a sagacious observer of show business, with a somber maturity born of a lifetime in the public spotlight.

"I'm just becoming aware of how unaware we all are," he told me after returning from a concert tour with Henry Mancini in Japan in May. It had been his first foreign appearance in five years and the experience of performing before sellout audiences had made him cognizant of the importance of the overseas market for American artists.

Despite his powerhouse status in America, it's only been in the last year and one-half that Andy blossomed as a major Japanese favorite. His television show, sold in Japan, helped set a solid foundation for him to schedule a series of concerts, backed by strong support for his recordings.

The success of the Oriental trip sparked a newly developed awareness of Andy's international image. "I want to know a little more about where I'm selling records overseas. If you know where a big chunk of money is coming from, you can use this information in future concert planning."

Having dropped the arduous grind of a weekly TV series in favor of carefully spaced specials, Andy is able to spend more time in the recording studio. When he was physically and emotionally involved in the weekly series, he recorded nights and on the weekends. Free of these weekly deadlines, his recording activity is more fluid. Indeed he was recording during the week in New York in September—a newly savored luxury.

On a weekly TV show, Andy explains "you get into a groove; you get a production staff and you can plan three weeks ahead. You know your bookings, your direction. People in the music department can start looking for material for your guests. Despite this organization, you do have to take the fifth week off to recuperate."

Andy recalls a "panicky" feeling which permeated the "Tonight" TV show. "It was panicky," he says with a smile, "because we didn't have time to know a song through fully. Steve would write a song or a guest, a songwriter, would come on and we'd do things around the piano. There were no cue cards. We didn't have the money for a cue card guy. Some stagehand would hold the cue card upside down or bring the lights down on you and not on the card. There was very little rehearsal time."

As Andy reels off these strongly remembered situations, one senses they are not alibis, but rather realities of the past. If anything need be said about the seemingly effortless baritone, it's that as a recording artist, a concert attraction and a television headliner, he's thoroughly adroit in evolving and in maintaining a quality image. ■



There is an interesting story that can be drawn between the song, "Moon River" and the singer, Andy Williams. To analyze "Moon River," at least melodically, one might say that I had a certain type of job to do for the film "Breakfast at Tiffany's" and this song, to me, is a good folk song. I remain the flavor of the country, yet it was born in the city. That, to me, is what Andy depicts. He is as urbane as a man can be, knowledgeable in the arts, sophisticated, yet you can never miss that certain rural quality that he still has in him.

This is true of the effect that the song had, and of the effect that song has on his audiences. Possibly because these two elements came together at a certain time, it was the perfect song for Andy at the time that he recorded it. And of course Johnny Mercer wrote a superb lyric.

I had originally become acquainted with Andy back in the Kay Thompson era. We met through my wife Ginny, who is and was then a group singer. The Williams Brothers did a lot of choral work at MGM with Kay Thompson, so they got to know Ginny. We met casually on and off for several years. The first song of mine that Andy recorded was "Dreamsville" on Cadence.

The close association began not long after he moved to the West Coast and started his own TV show. I had had my share of success through "Peter Gunn"—that's where "Dreamsville" came from—and after that "Mr. Lucky." Andy was constantly on the prowl for material, and he heard "Moon River" and liked it.

One of the head men at Columbia had turned the song down and started his own TV show. I had been the big ones at the time. So actually it had not been done on Columbia during its initial success. Jerry Butler had a record on it; I had recorded it, plus a lot of other people. There are about 500 recorded versions worldwide now.

Andy likes to reflect on the fact that originally he didn't have a single on "Moon River." At first they only put it out in the LP, which was released the day after the Academy Awards broadcast in 1962. This was the first time that a singer and a record company had set plans to come out immediately with an album featuring the winning song. It was such a big song that they took a calculated risk and gambled on the assumption that it would win. The timing was perfect, and Andy's theme song was born because of his performance on the Oscar show.

He pulled the same trick the following year with "Days of Wine and Roses." Then Columbia put the two songs back to back on a single.

This strategy really started the whole concept of tying up with the Academy Award winning song each year. It had been done before, but not with comparable

promotion on such a major trust. The effect of his doing it on the program and then having it in the stores the very next day was spectacular.

Since then, Andy has recorded several other songs of mine, such as "Charade," "Dear Heart," "In the Arms of Love," "Sweetheart Tree." There seemed to be a kind of chemistry between composer, music and performer. I think Andy is one of the most melodic singers. It might be strange to say, but many singers are not melodic; they are note singers. They don't put phrases together the way he does, or get the most that they can from them. Andy really feels a phrase or a turn in the melody and can put it to its best advantage.

My first TV collaboration with Andy was in the special that I did with him, Ann-Margret, Dick Van Dyke and Andy Griffith, the summer after the "Moon River" Academy Awards presentation. We had our first concert dates in the fall of 1963. They were held in the northwestern part of the country. Since then we've done many concerts together, and we've been in Japan. We are going out again this month to do 10 concerts.

When Andy and I do a concert, although we each have our own segments, there's something that brings the concert together as a whole presentation, and it is accepted in this way rather than as two acts. It is a rarity in the concert field to get something with a chemistry like that. We've been doing this in sold-out houses for four years. Unlike most performers, who figure that they will go out for a week or two every several years with a back-log of people waiting to see, we have managed to project this over a long period of time.

I think the reason that we meet with such success have a great deal to do with Andy's powers as a performer, what he sings, and the fact that I fit in as part of the whole scene.

Generally we travel together in a Lear Jet which seats eight. In this way we would make our own time and go when we wanted to. Andy gets very nervous and squishy on a plane. He looks like he is sleeping, but I don't know whether he is or not.

Andy is very much aware of promotion—how to promote, what is the best way, the designs that attract the most attention.

It is conceivable for us to spend an entire train ride discussing a particular record and how someone got a particular sound on that record. Perhaps, too, we will have a few anecdotes about some of the films that I have done. I very rarely talk about my work.

There is not quite a contradiction, but rather a paradox in Andy's background. He purports to be and is a very sophisticated and urbane fellow, yet his appeal to the masses is almost directly the opposite.

If I had my druthers, I would rather be a film

composer, and so doing one success is just a bonus for me. The age group of our audiences can be depicted by the teeny-bopper sitting next to her grandmother. Our largest audiences have been about 15,000 a night, all of whom were ticket purchasers.

Perhaps one of the reasons for Andy's great success is that people across the country can look at him, as popular and successful as he is, and see something very basic that they can relate to in him. Maybe they see a part of themselves. Now Frank Sinatra to me is the exact opposite of Andy. With all of his success and popularity there is the facade that he is unattainable. Sinatra is what everybody would like to be, but can't be; but everybody feels that they can be a hit like Andy Williams.

I won't say that Andy is a great organizer, but he has a basic executive talent for working with people and having people work with him. If he mentions something to somebody to do, no matter what he's doing or organizing at the time, it will never leave his mind until it's either done or has been acted on. On his show I'm continually amazed at the control he has. I don't mean control of the whip, but rather the control he has over himself. When Andy is doing one segment or one particular number, everything else is out of his mind and that's the biggest thing in his life at that point. When you do a weekly show, you have to have that kind of a mind.

While preparing for his weekly show, there were often many new songs for which Andy would have to learn the melody (words can always be read from an idiot card). I have never heard him goof on the melody of a new song. On a record you have a chance for different takes, but I've never heard him slipshod over anybody's melody. Andy feels a certain debt or duty to the melodist and to the lyricist to do the song the way it was written. He becomes very annoyed if he goes lyric.

The degree of perfection that Andy has in his professional life, in his singing and whenever he's performing, is really amazing. Sometimes when you've all of these qualities you have the danger of becoming a robot, a danger of becoming a stilted stereotyped performer. The wonder about Andy is that although he has all of these wheels and gears and machinery going inside of him all the time to make things right, whatever comes out is a near-perfect performance that still has the human quality, a good performance quality. It's never perfunctory. It's never something that one could say, "Oh, he just got through that." When Andy's done a dance on the show and he's finished, he's done a dance, he hasn't just got through it. The same is true of any sketches he may have done on the show.

I think that if Andy had not become involved with the music business he might have become a very successful executive or a success in whatever else he wanted to do. ■

## Composer-Performer Association STARTS ON DISKS, SPINS IT TO CONCERTS

By Henry Mancini

*"I think Andy is one of the most melodic singers. He really feels a phrase or a turn in the melody and can put it to its best advantage."*



Rehearsing with Ann-Margret for a TV special.

Henry and Andy—concert associates with a strong author/performer relationship.



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# THE MOST SELF CRITICAL SINGER; QUICKNESS RARELY FOUND; HE REACHES

... an assessment from his musical associates

*"He tends to feel that unless he's doing something new, he's not going to hit the kids, and this is a hard point to argue."*

The first time I heard about Andy Williams was with Kay Thompson and the Williams Brothers. The first person to tell me about them was bandleader Ted Straeter. The first time I was really exposed to Andy was through the Steve Allen TV show.

I had moved to Hollywood from New York to do the Judy Garland show in 1963. Andy's own show had been on one year and Marty Paich and Johnny Mandel were doing most of the writing. After I met Dave Grusin, I started working on Andy's show writing production and dance numbers.

When the Judy Garland program finished, I had to make up my mind whether or not to return to New York. During a conversation with Andy, I said I'd stay if something came up. He said he was going to do 26 shows, so why didn't I stay? That really elicited it!

During the summer of 1964 I was the chief writer, with Dave conducting. Then Dave left to try his hand at movies and I took over conducting.

Working on a weekly show is, at best, no bargain. Just enormous pressure, complicated by the fact that Andy had been on for three seasons and the search for material was just murder. It's rough to try to find material that is going to get the younger kids, since Andy is not a rock 'n' roll singer. There is also a danger of doing what's too clear as opposed to stuff that's too trashy. The show was basically music—maybe a sketch now and then or a production number, but mainly music from top to bottom.

Andy constantly wants to do new material. If anything, the only professional criticism I would have is that I think he reaches too hard for today's stuff. He tends to forget or negate the fact that he is, in my opinion anyway, the male singer around today. But he tends to feel that unless he's doing something new, he's not going to hit the kids, and this is a hard point to argue. He may be right, but I don't think it's the kids that have made him. I can get more out of Andy when he's just Andy, singing good songs, whether they are Harold Arlen's or Burt Bacharach's.

Every once in a while we'd sit and listen to records and he'd say, "How can I get this sound, and why can't I do something like this?" Our only arguments were in asking him, "Why do you want to do that junk? There's nobody that can do what you do better—don't lose that!"

This has been borne out when he goes out on the road. The people just will not accept junk from him. But this was a good battle in a way, because out of this we found good material, such as the Petula Clark, Tony Hatch tunes, so we found a middle ground for him to go to, and that's where Andy is really at his best.

He has great work habits. No one else with the exception of Crocy works this well. He will not do something badly. He spends a lot of time at his trade, working on material, rehearsing constantly. He really paid attention to business all the time, as opposed to several other shows where they just say, "Don't worry about anything," which means the staff is in constant shock to him, not knowing what is going to happen at the magic moment when God walks in and decides to do something.

After doing that show in 1965, I left to do a picture for Disney which took forever. That's when Allyn Ferguson took over. In all I was with Andy three memorable years.

—Jack Elliott

Musically, Andy likes impressionistic harmonic colors in his ballads; but he also likes freedom of motion, so I've never written things that would tend to lock him in. I leave things open so he has an opportunity to do more with the song.

All the time I've been with him he's always been either working or planning work. He's very much dedicated to doing everything exactly right.

I've been writing some of Andy's arrangements for the past three years. We've always seen eye to eye musically.

—Dick Hazard

Every once in a while, just for kicks, I've written deliberately tricky things, just to try to throw a singer. I have to confess that the one singer I could never throw, no matter what I wrote, is Andy Williams.

I wrote on his show from 1962-'64 and felt thoroughly at home. From the first note I wrote for him, I found him instantly compatible. It's impossible to fault him as a singer; there are times when I've been thrilled by his work.

I would like to see him use more of the great sense of adventure that I know he is capable of developing; but how can I quarrel when every LP he makes gets a million-dollar sale?

—Johnny Mandel

*"Andy may sing a number just a little differently . . . he does, however, have enough discipline to telescope what he's doing musically."*

Working with the Williams Brothers gave Andy a great instrumental sense, a discipline of phrasing and togetherness and a truthness of pitch. He has beautifully integrated all of these qualities into solo singing.

Andy may sing a number just a little differently, which of course is any singer's privilege. As his conductor, I really have to be on my toes, because in one instance he may hold a note a hair longer or a bit shorter, or he'll move a little more quickly in a certain phrase. He does, however, have enough discipline to telescope what he's doing musically.

My first personal contact with Andy occurred when I started on his show two years ago as a trumpet player. I had worked with singers in New York as a trumpeter, doing some Broadway shows and some conducting prior to that. For about five years I was with Johnny Mathis but decided to return to California. Three years later, I was approached to play on Andy's show.

This spring we learned Andy's weekly show was not going to be continued. Andy and Henry Mancini were planning to go out on a tour of the East, to be followed by a tour to Japan. Allyn Ferguson became involved in other things, which created the need for a new conductor. Andy was familiar with my work, and when it was suggested that I replace Allyn, Andy agreed.

Traveling with such a large orchestra, and making so many one night appearances, made it difficult for me to get very close to Andy. It seemed we were constantly on the move and Andy needed his sleep. We did however, have some personal and some professional conversations over the dinner table, or over a cocktail.

I particularly admire his musical ear, which has a truthness and a quickness that is rarely found in a singer. Andy can read musical notes and play the piano, though this is certainly not his forte.

—Jack Feerman

*"After the session Andy got out a suitcase full of money, paid each of the guys individually in cash."*

It's strange, but I have heard guys discussing aspects of Andy's personality that they don't seem to understand—things I assumed they knew, but you actually can't get to know them until you've worked for them. He doesn't yell and scream, but he withdraws. There are times when he has no ideas what you are talking about; he becomes hard to communicate with. Yet in the long run, when communication is necessary, you manage to establish it. Still, there are people who can't understand why it is difficult to get tight with him.

My association with Andy Williams began in the fall of 1959, just after he had finished a summer replacement TV series. Hank Jones was the pianist in the network orchestra that had worked with Andy and he sort of took me under his wing.

I had come to New York to work on my master's degree at the Manhattan School of Music. After Andy's

show went off the air he was set for nightclub, starting in New Orleans. Hank didn't want to go out of town, especially not to the South I guess, so I got to audition for Andy got a suitcase full of money and paid each of the guys individually in cash.

In 1960 we went to France for six weeks, because Andy wanted to record an album with Quincy Jones. Quincy was playing concerts around the Continent after the folding of the "Free and Easy" show.

Nobody from Cadence Records was around for the session and the whole set-up was quite strange. After the session Andy got out a suitcase full of money and paid each of the guys individually in cash.

He was a wreck when he came home—there was so much work to be done including overdubbing. Despite the musical success of the sessions, the album didn't make it commercially.

Later on Andy moved to the Coast and brought me out. I helped out at rehearsals, played on a couple of specials, but didn't do much writing. When Andy started his regular weekly series, for the 1962-'63 season, I took over from Colin Rowell as conductor for the last few shows, and Jimmy Rowles spelled me on piano. I remained with Andy during the 1963-'64—1964-'65 seasons.

Being on the road with him day in and day out, I saw another side of him. We worked some funky clubs in dumb towns, and we had some wild, freaky times, the kind you don't think about when you think of him.

—Dave Grusin

From an arranger's point of view, Andy is beautiful to write for because he sustains his own line in the orchestra. All he needs is a nice swinging arrangement, or a pretty ballad.

The writer can be completely free. I can write all the changes I like, the chromatic lines or the chordal alterations, and Andy will be able to sing the melody and cut right through.

Very few singers have this ability. Ella Fitzgerald is one. With Andy, you just write the chart the way you feel it. For instance, Eddie Fisher needs a melodic line of the song in the background so that he can sing along with the line.

Andy's voice has a beautiful tone quality and he handles it like a musician would handle an instrument. Pitch doesn't bother him. He's just a complete natural singer.

I first saw him at Lake Tahoe around 1953. I was accompanying Peggy Lee in one of the rooms and Andy was next door with his brothers and Kay Thompson.

After the group broke up, Andy, upon hearing something I had done for Mel Tormé, called to see if I would like to do something for him. I agreed.

Andy was going into his night club career at that time. He wanted some simple little charts written for about six brass, four saxes but no strings.

After Andy gained popularity in the record industry with Cadence, and on TV with Steve Allen, his arrangements became more involved. Strings were added. I continued with him until about 1961, though more sporadically.

During Andy's first year doing his own NBC television series, we ran into each other in Las Vegas and he asked whether I would like to conduct the show. This would have been a full time position, and I found it necessary to refuse. Instead, I was hired as his personal arranger doing two or three charts each week for about two years.

—Marty Paich

I was doing a local New York show with Steve Allen, for Knickerbocker Beer. We had Steve Lawrence and Eydie Gorme. When the show was about to go on the air on the "Tonight Show," we decided to add two more singers. Then by chance I ran into Andy. I remember it exactly; he was walking east outside the Savoy Plaza. I stopped him and asked if he'd like to audition.

Of all the singers I've known, Andy is one of the easiest and most fun guys to work with. In the days of live television, our show was quite informal and there were nights when the guests ran late and Andy didn't get to sing; but he never seemed upset about it and never complained.

—Bill Harbach

NOVEMBER 11, 1967, BILLBOARD

# HIS FIRST HEAR AS A TRUEFESS AND TOO HARD FOR HIS ATEFAL

Having arranged for various A&M artists, I was assigned to write for Claudine Longet when she made her debut with the company. Andy came to a couple of her dates, and after hearing what we were doing, approached me about trying some work for him.

At first there was a great deal of talk about what needed to be done. It was as if both of us were a little unsure whether we understood each other, but this situation did not last very long. I did the "Music to Watch Girls By" single and the "Born Free" LP, for which I wrote eight of the twelve charts.

In the new "Love, Andy" album, all the arrangements are mine. My preferred track is a song by Brian Wilson, "God Only Knows," to which we brought a classical approach.

Andy is the most self-critical singer I have ever worked with. He's the guy who always wants more take.

—Nick DeCaro

Andy Williams as a television personality is eminently exportable.

The same "nice guy next door" quality that Andy communicates to the U.S. viewer translates apparently very easily into other languages. Aside from the major English-speaking markets where he is seen, he's in Australia, United Kingdom, France, Germany, Japan, Germany, Philippines, Finland, Singapore, Hong Kong, Thailand, Cyprus, Malaysia, Sweden, Brazil, Denmark, and Samoa, to mention a few. Through Andy's program, people in these places can identify with the American musical scene—a sort of weekly television edition of "Music, USA."

—Peter McDonald, MCA-TV

Andy's Cadence record of "Under Paris Skies," with Quincy Jones' orchestra and a Billy Byers arrangement, was fabulous—and, incidentally, the first stereo record I ever bought. Andy has amazing pings, range, emotion, and in my opinion a jazz feeling.

He has always surrounded himself with the best possible talent. I met Andy when he was doing a summer replacement show at CBS-TV in 1959. He had good arrangements played by a fine string orchestra, with Hank Jones on piano.

—Joe Williams

"Recently, he has gotten to the point where it matters very much whether he has hit records or not."

Somebody once said that it's no accident that people like Andy Williams become what they are. They either are managed or they manage themselves—it's not a mistake, and I think that anybody who has become successful has at one point sat down and decided, "Here's the way the thing is managed," either consciously or unconsciously, and then take steps to do what is necessary to get where they want to go.

Andy really has that drive. He gets blunders on and nothing stops him. This has also to do with his approach to music in every respect. Before going on stage on club dates, he'd get together and go over everything he was going to do in detail, just like a performance. Nothing was an accident, everything was studied beforehand, right down to the last word he was going to use in addressing the audience.

Recently, he has gotten to the point where it matters very much whether he has hit records or not. He really doesn't need to worry about this, but he does. "Music to Watch Girls By" has been a record of success—it was on the charts, but he'd love to get in the top 10.

I have to say that because Andy is so slow to reveal himself with people, he is also slow to understand who other people really are in relationship to him. I don't think it is too hard to understand why someone in Andy's position. The higher the artist, the harder it is for other people to know him, or for him to know them.

One thing I must say is that Andy remembers everything he hears. He can always tell you everything about what he has heard the night before. When he first got interested in the Salk Institute, he visited the Institute and saw the facilities, he was so impressed he couldn't stop talking about it and instantly wanted to do something for his association.

In his associations with Bobby Kennedy, he's the same way. He remembers everything they talk about and has a great habit of telling you the next day every-

thing that went on, down to the last word.

Last year we did a benefit for the Democratic Party in the Plaza in New York, which was arranged through Bobby Kennedy and was done mainly out of friendship for Bobby. I'm not even sure that Andy is a Democrat, though he is very liberal in his views, enjoys serious discussions about those areas, and has very specific ideas. Basically, he is someone, a businessman that he doesn't want to get involved in controversial things.

Andy is used to hearing wild ovations—when we were on tour with Hank Mancini in the States, we'd have 10,000 people in attendance, and 10,000 would stand up. In St. Louis we were in the arena and it was packed, and Andy did a particularly beautiful rendition of "Somewhere" which he always scores with, but this night he was really up. The audience rose almost instantaneously to him and gave him a standing ovation, and Andy turned to me—he had tears in his eyes—and said, "I don't know what to do!" and he didn't; he was absolutely stunned.

Worked on Andy's Monaco engagement, when he was asked to come and sing for Prince Rainier and Princess Grace for the International Red Cross, he was a bit concerned about that show as he would have been as his first break in the business. We made elaborate arrangements to bring musicians from Paris so he could present the finest show possible.

Before Andy went to Monaco, he had been told by Caterina Valente that Monaco audiences were reserved to the point of being dull and never reacting to anything. Therefore, Andy did have some apprehension. He came out and there was polite applause; we presented a very good program and there was just mild patting of applause. When we finished the show, Andy was certain that he had laid the biggest bomb of all time, when in reality they were extremely impressed and everyone was thrilled with what he had done. I think it took Andy the whole three days we were there to be convinced, even though everyone kept telling him that he had bombed.

Actually, at that time, Andy was not that well known in France, because his television show wasn't seen there. It was very unique to see him, after really operating in the realm of stardom, suddenly placed in this position.

Many people don't realize how involved he was in the TV show. In fact, last year he was the co-producer. He had a say in everything, changing lines with which he wasn't comfortable, so that by the time the show got on the air, it was really him. That, I think, was the real key to the success of the show.

One of the less recognized aspects of Andy's talent is that he is one of the finest straight men in the business. When Sid Caesar was on Andy's show, Andy was his straight man and was better than anyone Sid had ever had, by Sid's own admission. Yet Andy feels very uncomfortable doing this sort of thing. He used to work very hard at it, and I think that that really is part of his huge success—the fact that he's very funny at times, and can do these straight bits. That blank look he gets just destroys everybody, and he uses it all the time when you're working with him.

He is very comfortable with musicians that surround him. For example, he loves to hear Bobby Gibbons, the guitar player, and whenever possible he'd get Bobby to go out of town with him.

I must say that Andy is very reluctant to compliment anyone or say he likes anything. I do think this has not a lot to do with his reluctance to compliment. It's just this isn't because Andy doesn't appreciate it at times that in common with many people, he feels that if things are done right, there's no need to say anything. And yet when there are a lot of people working around him, and he doesn't single people out for praise or make it very rough to them, he doesn't appreciate or doesn't know. He does know and he does appreciate—he just doesn't say anything, generally. This is not to complete exclusion—he has complimented me on occasion, but nevertheless he's quite reserved about that, and I think in many ways it comes from his early background; it's quite a common personality thing.

I was initially hired by Dave Gussin, who was Andy's conductor, to write for the TV show during the 1964-1965 season. Following this, Gussin left and Jack Elliott took over, then, he became the writer, became a conductor. When Jack left, I moved into his spot for the 1966-1967 season.

—Allan Ferguson

"One of the most interesting projects Andy's ever worked on was a medley in which all the tunes were done entirely in one key."

I think Andy's a frustrated arranger. He's come up with some beautiful ideas arrangement-wise. I guess it goes back all the way to the Steve Allen show. I thought he was the most natural sounding singer I had ever heard. He's developed his instrument so beautifully in the last few years.

One thing I appreciate more than anything is that he's never, ever stuffed a show that I've been involved in. He genuinely tries to do his best show, every show. He allows me to do my job with all the freedom I need, never restricts me, and whatever I need, I have.

Andy, I think, is very adept at reading. He has a natural instinct, a natural feel for reading—I don't know what it is, I'm not even sure that he does read, but I know that whenever I've had something new for him like a bossa nova medley, he sang it through the first time beautifully.

Of all the things I've done for Andy, I think the bossa nova medley is his strongest piece. I did "Strangers in the Night" and "I'll Wait for You" on his "Born Free" album, as well as the conducting. I think this is what stimulated the idea of the two of us working together in Las Vegas. We had a mutual respect going after this recording date.

In his nightclub act he uses material by Johnny Mandel, Dave Grusin, and Andy Ferguson. Dick Hudson does some of his ballads—beautiful writing. The act is never the same. We have new material coming in all the time.

Andy's extremely funny. I've tried repeating his stories. When he tells them he breaks people up, but I can never get any response. He's got a wonderful, natural delivery. He's got a sense of humor, and he's coming from him. It's marvelous.

I think the first time we got involved musically was when I conducted and did some writing for his last album, "Born Free." We were discussing Las Vegas and how much I enjoyed working there. Andy suggested that I come with him, if I were available. It really started out as a two-week engagement, but I've been with him ever since.

One of the most interesting projects Andy's ever worked on was a medley he did last summer with Erroll Garner in the Greek Theatre in Los Angeles. All the tunes were done entirely in one key.

The sequence of songs was a long-time dream of his. He thought it was applicable with Erroll Garner, where they could toss numbers back and forth rather than have rigid arrangement. He felt it would be a lot of fun to have that freedom.

Actually, it was a spontaneous bit. It was rehearsed, in the sense that we spent three hours piecing it together; but he would change the order around or change the lead-in lines, or he'd come up with some new line he'd embellish at the very end. We really never knew what he was going to do. Sometimes it was disastrous, but he always worked his way out of it beautifully, and it became a very good segment of that show. He wasn't too definite about what he wanted and that's why it took us so long to set it up.

A bossa nova medley was also pieced together. One idea Andy had involved a montage going directly from one element and one rhythm to another element and another rhythm with a crossover. When he was explaining it, I told him it was impossible, and I really believe it was. It's truly a recording idea that I think dates back to Michel LeGrand when he did a show called "Rio." He would mix from one track into a crossover, then into another track. Andy wanted to do that live, and I told him he was out of his mind!

I couldn't possibly conceive of a way of doing that on the stage. But I said, "If it's any way, so I went home and worked out how he could do it. I had a lot of anxieties about it for the first rehearsal, but when I sat down and explained to the musicians what was involved, it seemed to happen. It's become a very strong part of the club act and Andy had a new idea. It was very feasible. I might have talked him out of it. I attribute this to his innate sense of musicianship.

—Eddie Karam

AW-37



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Arriving in Japan on his first major concert tour this year, Andy Williams is treated to full photographic coverage at the airport, a kimono during his sellout performance and hundreds of gifts from fans.



## ORIENTAL WELCOME STUPENDOUS IN JAPAN

By Dave Jampel

Although there were moments of tumult when Andy Williams wished in the interest of safety that he had continued to communicate with his zealous Japanese following through the television tubes and record players, the crooner was delighted with the way things went on his sellout 10-concert swing of Nippon with composer-conductor Henry Mancini and a 43-piece orchestra last May.

"Not only was the tour successful but it was the most fun working I've ever had in my life," said Williams near the conclusion of his visit.

"It's really been an experience," understated Williams in his hotel suite on his last Sunday evening before going out for his final performance at the Budokan, where over 14,000 fans awaited him.

"I expected it to be exciting, but I did not expect that I could walk down the streets in any part of Japan and not be able to shop freely," Andy offered. "I never had any concept that everybody in the streets would know who I was."

While walking in the streets and entering and leaving concert halls and hotels, Williams had shirts torn and buttons ripped off by adoring girls.

"They don't mean anything by it," Andy reflected. "They're just trying to grab you and say 'hello.'"

Shaking his head in near disbelief, Williams said,

"Now I can understand what the Beatles go through all the time."

This was the first overseas tour for Andy Williams since he quit doing an act with his brothers and became a major star. His weekly television show, launched here two years ago on the NHK network, made him one of the most popular performers among the Japanese.

Having been busy filming the shows and touring in the U.S. for five years, Williams did not have time before for an extensive overseas tour.

But why Japan for the first one?

"I've always wanted to come here," he explained, "but I think the thing that decided me was all the fan mail from Japan."

"At first I would get about 20 letters at a time," noted Andy. "Then my secretary would bring me a packet of about 100. Then 200. And I realized my TV show must be very popular here."

Perhaps the most awesome evidence of the tour's smashing success was the roomful of gifts Andy and Claudine received from Japanese fans for themselves and their two young children. These were thrust at them at impromptu meetings, delivered to their hotels and sent through the mails.

"We're going to have to pack it in crates, there's so much stuff," Williams said, surveying the display. "I've never been to any country where the people are as generous as they are here." ■



祝 アンティウリアムズさん

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 Canadian Sunset • Sing a Rainbow • Dream a Little • I Ask • Wives and Lovers • First Born • A Fool Never Learns • Noelia • Pennies from Heaven • September Song • Let It Be Me • Softly as I Leave You

## CALL ME IRRESPONSIBLE AND OTHER HIT SONGS FROM THE MOVIES

Mono CL 2171 Stereo CS 8971 Tape Reel CQ 632  
 Charade • Mona Lisa • Call Me Irresponsible • I'll Never Stop Loving You • Madrigal • Be My Love • More • Laura • Anniversary Song • Gili • The Song From Moulin Rouge • Love Letters

## THE GREAT LOVE SONGS FROM MY FAIR LADY, BABES IN ARMS, HELLO DOLLY, JUBILEE, FUNNY GIRL, NO STRINGS, AND ALL AMERICAN

Mono CL 2205 Stereo CS 9005 Tape Reel CQ 648  
 On the Street Where You Live • I've Grown Accustomed to Her Face • I Could Have Danced All Night • Get Me to the Church on Time • Wouldn't It Be Lovely • Show Me • Hallo, Dolly! • Where or When • Begin the Beguine • Once Upon a Time • People • The Sweetest Sounds

## HAWAIIAN WEDDING SONG

Mono CL 2323 Stereo CS 9123 Tape Reel H2C 10  
 To You Sweetheart • Aloha • Blue Hawaii • I'll Weave a Lei of Stars • Sweet Leilani • The Moon of Manakoa • The Hawaiian Wedding Song • Song of the Islands • A Song of Old Hawaii • Love Song of Kalua • Beyond the Reef • Ka Lu A • Aloha Oe

## CANADIAN SUNSET

Mono CL 2324 Stereo CS 9124 Tape Reel H2C 10  
 The Bilboa Song • The Hawaiian Wedding Song • Lonely Street • Do You Mind • You Don't Want My Love • Are You Sincere? • The Village of St. Barnadette • Canadian Sunset • Don't Go to Strangers • How Wonderful to Know • Summer Love • Dreamsville

## DEAR HEART

Mono CL 2338 Stereo CS 9138 Tape Reel CQ 732 Tape Cartridge 18 10 0026  
 Red Roses for a Blue Lady • It Had to Be You • I Can't Stop Loving You • Till • I'm All Smiles • Who Can I Turn To • You're Nobody Till Somebody Loves You • Emily • Almost There • My Carousel • Everybody Loves Somebody • Dear Heart

## ANDY'S NEWEST HITS

Mono CL 2383 Stereo CS 9183 Tape Reel CQ 756  
 I'll Remember You • Almost There • A Fool Never Learns • Noelia • On the Street Where You Live • Red Roses for a Blue Lady • Quiet Nights of Quiet Stars (Corcovado) • The Wonderful World of the Young • Don't You Believe It • Roses and Roses • Emily • May Each Day

## MERRY CHRISTMAS

Mono CL 2420 Stereo CS 9220 Tape Reel CQ 771 Tape Cartridge 18 10 0130  
 Sleight Ride • Hava Youself a Merry Little Christmas • Winter Wonderland • My Favorite Things • Let It Snow! Let It Snow! • Christmas Holiday • Some Children See Him • Do You Hear What I Hear? • Little Altar Boy • Silver Bells • Mary's Little Boy Child • The Bells of St. Mary's

## THE SHADOW OF YOUR SMILE

Mono CL 2499 Stereo CS 9299 Tape Reel CQ 849 Tape Cartridge 18 10 0114  
 The Shadow of Your Smile • That Old Feeling • Meditation • Try to Remember • Michelle • Somewhere • The Summer of Our Love • Peg O' My Heart • How Insensitive • Yesterday • Bye Bye Blues • A Taste of Honey

## THE ARMS OF LOVE

Mono CL 2533 Stereo CS 9333 Tape Reel CQ 849 Tape Cartridge 18 10 0148  
 The Very Thought of You • If I Love Again • There From the Sand Pebbles • Remember • Here's That Rainy Day • In the Arms of Love • The Face I Love • Sand and Sea • So Nice • Pretty Butterly • A Man and a Woman • All Through the Night

## BORN FREE

Mono CL 2680 Stereo CS 9480 Tape Cartridge 18 10 0208  
 Affie • I Want to Be Free • Music to Watch Girls By • Strangers in the Night • Somewhere My Love • Sunny • Sherry • I Will Wait for You • Spanish Eyes • You Are Where Everything Is • Then You Can Tell Me Good-Bye

## LOVE, ANDY

Mono CL 2766 Stereo CS 9566  
 Somethin' Stupid • Can't Take My Eyes Off You • The Look of Love • What Now My Love • Watch What Happens • Kisses Sweeter Than Wine • Holly • When I Look in Your Eyes • The More I See You • There Will Never Be Another You • God Only Knows

# COLUMBIA SINGLES

- 4-33049 MOON RIVER • DAYS OF WINE AND ROSES
- 4-33069 HOPELESS • CAN'T GET USED TO LOSING YOU
- 4-33085 THE HAWAIIAN WEDDING SONG • CANADIAN SUNSET
- 4-33090 DEAR HEART • ALMOST THERE
- 4-42894 WHITE CHRISTMAS • THE CHRISTMAS SONG
- 4-42950 A FOOL NEVER LEARNS • CHARADE
- 4-43456 I'LL REMEMBER YOU • QUIET NIGHTS OF QUIET STARS (CORCOVADO)
- 4-43458 SOME CHILDREN SEE HIM • DO YOU HEAR WHAT I HEAR?
- 4-43519 YOU'RE GONNA HEAR FROM ME! • BYE BYE BLUES
- 4-43650 HOW CAN I TELL HER IT'S OVER • THE SUMMER OF OUR LOVE
- 4-43737 IN THE ARMS OF LOVE • THE MANY FACES OF LOVE
- 4-44065 MUSIC TO WATCH GIRLS BY • THE FACE I LOVE
- 4-44325 HOLLY • WHEN I LOOK IN YOUR EYES

# ACCUMULATING ACCOLADES

1959—Personality of the Year—Variety Clubs of America  
 1962—Motion Picture Daily—Best Male Vocalist  
 1962—Motion Picture Daily—Best Popular Musical Show  
 1962-63—Emmy—Outstanding Program Achievement for  
 Variety Show  
 1963—Billboard—Best Vocal Album for  
 Days of Wine and Roses  
 1963—Music Vendor LP Hit Award—Days of Wine and Roses  
 1963—Radio & TV Daily—Best Musical Show  
 1963—Radio & TV Daily—Vocalist of the Year  
 1963—Television Today—Best Male Vocalist  
 1963—Television Today—Best Musical Show  
 1963—Radio and TV Daily—Man of the Year Award  
 1964—Radio & TV Daily—All American Award of the Year;  
 Vocalist of the Year  
 1964—Television Today—Best Male Vocalist  
 1964—Television Today—Best Musical Show  
 1964—NARM (National Association of Record Merchandisers)  
 Best Selling Male Vocalist  
 1964—TV and Radio Mirror Award—Best Musical or  
 Variety Show  
 1964—TV and Radio Mirror Award—Best Singer on TV  
 1965—Best Dressed Man in Television—Calmac Men's & Boys  
 Apparel of California, San Francisco  
 1965—Television Today—Best Male Vocalist  
 1965—Television Today—Best Musical Show  
 1965-66—Emmy—Outstanding Variety Series  
 1966—Television Today—Best Male Vocalist  
 1966—Television Today—Best Musical Show  
 1966—Brazilian Government—Order of the Southern Cross—  
 given for assisting the development of Brazilian Music and  
 Brazilian musicians in this country  
 1966-67—Emmy—Outstanding Variety Series

## ON ANDY'S AGENDA

### Television Special

"Love Andy," NBC TV, Monday, November 6, 10 p.m.-11 p.m.  
 Sponsored by the Foundation for Commercial Banks  
 New Columbia LP  
 "Love Andy," CL 2766; CS 9566. Released to coincide with  
 the TV special.

### Concerts With Henry Mancini

November 6 Tulsa Assembly Center Arena, Tulsa, Okla.  
 November 7 Lubbock Coliseum, Lubbock, Texas  
 November 8 University of New Mexico, Albuquerque, N. M.  
 November 9 Oklahoma City Fairgrounds, Oklahoma City, Okla.  
 November 10 Arizona Veterans' Memorial, Phoenix, Ariz.  
 November 11 Convention Center, Anaheim, California  
 November 12 Oakland-Alameda County, Oakland, California

## PHOTO CREDITS

cover—Keats Tyler  
 p. AW-2 & 3—Keats Tyler  
 p. AW-6 & 7—Jay Williams collection, Keats Tyler  
 p. AW-12—Tom Carroll, Jay Williams collection  
 p. AW-19—NBC  
 p. AW-20—Archie Bleyer collection  
 p. AW-21—Archie Bleyer collection  
 p. AW-24—Keats Tyler  
 p. AW-27—Columbia Records  
 p. AW-28 & 29—NBC, Keats Tyler  
 p. AW-32—Keats Tyler, Eliot Tiegel, NBC  
 p. AW-33—NBC  
 p. AW-40—Keats Tyler  
 p. AW-44 & 45—Eliot Tiegel  
 p. AW-50—Keats Tyler



Not only is Andy Williams a fine singer with fantastic range and scope, but he has innate good taste in his choice of material and the manner in which it is handled. Thus I have a very large admiration for him. Of course, like me, he is a golf nut and I always warm up to anyone thus afflicted.

—Bing Crosby

## FAN MAIL PROBES AND COMPLIMENTS

By Jane Daniels

Mrs. Daniels is Andy's sister and handles his fan mail.

Andy's fans are very particular about his TV show being kept a wholesome family program, and are very disappointed if anyone says anything off-color on the air.

They like to identify his personal life as an ideal, happy marriage, perfect parent, and member of a happy, large family group as they see on the Christmas show, which gets more mail than any of his programs.

The first year he had his own show his fans loved everything (like they were helping to discover him). As the years go on they get more critical and expect perfection.

Many children write and say, "You may think I'm an unusual teen-ager but I think you're great. I also like the Beatles, Monkees, etc."

He gets letters asking for things like old sweaters, records, money, musical arrangements, cars, costumes, props, etc., and many invitations to drop-in for a home-cooked meal when he's in town.

Fan mail reaches Andy, his wife Claudine and even his son Noelle from all over the world, at the rate of about 2,300 pieces a week. Some of the most colorful

examples come from Japan. The following arrived in September from Okayama.

Dear Mr. Andy,

I am very glad to write this letter you. I am very much like your personality and your songs. This is my first letter to write English. First of all, I am 16-years-old boy. I stand five feet, seven inches, and I go to Soja senior high school by train every day and I am in the second year.

I am a fan of you. I always watch your show "Andy Williams Show" with NHK TV on Sundays and I was known various stars for example, you, David McCallum, Herb Alpert & The Tijuana Brass, and Henry Mancini, and a variety of songs, for example "Charade," "Michelle" and "Moon River."

When I went to Tokyo the other day, I met a few Yankees, to my surprise, all of them were your fans. I often sing your songs in English as if I were you.

May you be happy!  
Goodbye (SAYONARA)  
T - - - - H - - - -

## Williams, Garner at Greek Theater

BY LEONARD FEATHER

It is an accomplishment to sing your way toward the top of the charts. To give a performance that genuinely merits such recognition is a deed of another and brighter color. This week, at the Greek Theater, you may recall Andy Williams luminous.

The singer whose "Born Free" is currently riding high on the nation's album charts has a relaxed yet confident quality. It is neither the laconic false relaxation of Perry Como nor the simulated relaxation of Dean Martin, but an innate natural ease.

Williams took charge from the top of the evening and never let go. All the big hits were there, of course, from "The Shadow of Your Smile" to "Moon River."

In these days of high nervousness, it is a delight to see, in a rare public appearance, a singer who looks normal, acts normal and sings with an abnormally professional sound. His bonus movie medley, complete with touches of Portuguese, was a particularly refreshing segment.

### The Night Note

His casual spoken interludes, too, his just the right humorous note, touching lightly on such subjects as his boyhood door image, television commercials and the decline of Hollywood glamour.

With Eddie Karam conducting a large orchestra (including a number of the same faces visible last week at the Greek behind Henry Mancini's baton) played first in the pit, later onstage. With the exception of "Strangers in the Night" in which a rhythmic background gumstick provided a

slightly jarring effect, the arrangements were impeccably tailored.

Nevertheless, the most rewarding moments of the evening arrived when Williams teamed up for a spontaneous set of duets with the other star of his show, Erroll Garner.

Playing an instrumental set during the first half of the program, Garner had the audience applauding as soon as he hit the melody of his opener, "Autumn Leaves."

It could as well have been a Sousa march or a Vennema waltz, for it was not the material they were applauding, but the unique Garner rhythmic momentum, of which there is nothing less resplendent in contemporary jazz.

### Old and New

The Garner gust of contentment was audible as ever. His selections included originals old and new ("Misty" and "Erroll's Blues") as well as a clutch of standards.

Garner was accompanied for this set by his own rhythm section, with the indomitable bassist Al McKibbon (listed in the program as Ronald Markowitz), the dependable drummer Bill Douglas (billed as Walter Perkins), and a second percussionist, Jose Mangual, who played conga (the program said bongos).

The Williams-Garner collaboration was remarkable for its informality, good humor and for the remarkable fact that although all the many songs involved were played in the key of E flat, momentary never set in.

All in all, it was a lovely way to spend an evening.

Reprinted from the Los Angeles Times, Wed., July 19, 1967



A few months ago while Andy and I were working the Carter Barron Theater in Washington, D. C., we put together our one key medley idea which became such a successful part of the concert. We weren't too sure about it at first, but by the middle of the week we had it down fine, and when we did it again at the Greek Theater in Hollywood, it was just the way we wanted it—relaxed and informal, but not too planned. We had the idea of keeping everything in the same key. Since we were only using a rhythm section, there didn't seem to be any need for elaborate transpositions. If the key didn't happen to fit Andy too well, he would sing real high and make a gag out of it.

—Erroll Garner



## CONGRATULATIONS ANDY

*It's Always a Pleasure  
to Present You  
in Concert in Person*

*(and a profit too)*

## SUPER ATTRACTIONS OF NEW YORK INC.

IRVIN FELD  
ISRAEL S. FELD  
ALLEN BLOOM  
AL ATKINSON

CARTER BARRON AMPHITHEATRE  
1250 Connecticut Avenue, N.W.  
Washington, D.C.

Congratulations,  
We Love You Andy

Steve & Eydie



special material with the guest stars, and I may be inclined to sing more up-tempo numbers, but there's no general overall difference."

How did you happen to start using Erroll Garner this year? Is this indicative of a new trend?

"That came about partly because I had been a great admirer of Erroll's work, through the years and partly through sheer accident. Henry Mancini and his orchestra happened to be unavailable to work with us at two theater engagements, the Carrier Barron in Washington, D.C., and the Greek Theatre in Hollywood, so I wondered whether Erroll was available, and we did both those dates together."

Do you think you might try some other unusual guests, such as classical musicians?

"We tried," said Andy, "in fact we tried quite a number of people: Isaac Stern, Pablo Casals, Van Cliburn, Andres Segovia, Maria Callas and Piatigorsky. For one reason or another, we couldn't set a date with any of them—they didn't want to do television or they were unavailable. I doubt that I'd do it now that I'm not doing weekly shows. It would make no sense, for example, on this season's first special, which is different from anything else I have ever done; and they wouldn't belong on the Christmas specials."

The discussion turned to the pop revolution. I pointed out that a number of artists nowadays, faced with the current situation in mass appeal music, had taken the position that if you can't hear them, you'd better join them. Did "Music to Watch Girls By" indicate a hint of that attitude on Williams' part?

"No. I just happened to like the song when the Bob Crewe Generation originally recorded it as an instrumental, and I thought it would make a good opener for television. Then the publisher sent me a set of lyrics, which I liked very much. I did it on the program as a production number, like the way it came out, and recorded it. If that one song had indicated any new direction, my next record would have been along similar lines, but it wasn't. (The latest Williams single is "Holly-b-w" when I Look in Your Eyes.)"

"It is true, though, that I am going a little more for today's sound. That's the only reason I switched from Bob Mersey (his former Columbia producer). I hadn't had any really big hit singles for a year or so; Nick DeCaro is young and around that particular scene and I felt he might come up with something. I didn't want to stay entirely in the same groove too long, and I felt I'd like to add to my overall repertoire. The 'Music to Watch Girls By' album held up very well, in fact it has been as fast a seller as any of them."

Speaking of Mersey, I said, what role did he play in formulating your musical policy at Columbia and how important was he in the production of those gold record albums?

"Bob Mersey was very important. When I first joined Columbia, he and Dave Kapralik came to see me in Chicago, where I was working. We had a long discussion; Bob watched me work and spent quite some time listening to my Cadence LP's. He had quite a lot to do with suggesting songs, and in determining what would sound right for me. We always bore in mind which was the largest age group in attendance."

"Mersey is really one of the top guys in his field. He surrounded me with excellent ensembles, with strings and voices. He is very sensitive and writes very well—not everybody agrees on this point, but I really don't know why. The end result was always good for me."

Turning to the foreign market for television and records, I asked how he felt the future looks in these areas.

"I think these markets are building very well. I probably do an extensive overseas tour as soon as I have had the right amount of television exposure. I'd particularly like to go back to Paris. It's like starting all over again when you go to a country that you are unfamiliar with, and when they don't know you, business won't necessarily be good. I've had hit records in Italy and other parts of the world, but not to the point where I could say they were a big smash, except in England. I sold some records in Japan, and since the television show went on there they have been selling enormously—particularly the records of songs that were on the show."

"When the show first went on in England a couple of years ago, I guess we were a little ahead of them in production values and other areas, and it made me very happy to hear that a lot of people involved in television would make a point of going home to watch our show which is in color."

"We are on in color in Japan, too, and when we went over there this year, it seemed as though a whole new era had opened for me. They don't have subtitles in Japan, except occasionally when it gets very wordy. I think it's the only show seen in Japan that's English speaking. Everything else, like 'Bonanza,' is all dubbed."



Reporter Feather and his subject.

In reply to a question about his accompaniment by foreign musician, Andy said, "We were told we had the top guys in Japan, but they are not as good as ours. They have a good jazz band there called the Sharps and Flats and they were incorporated into the orchestra along with some symphony string men. The Sharps and Flats were the best part. However, there were some things that seemed to throw the orchestra, especially on a couple of pretty arrangements by Dick Hazard where the harmonies were very close. They weren't used to hearing them."

"Another thing I was surprised at in the Japanese musicians was their lack of concentration. You'd think they'd have a tremendous amount of discipline. They do in their daily life, yet here they would play wrong notes, and they weren't even the same wrong notes—different ones every night!"

"I did some television shows in England and the musicians there were great. When I recorded an album for Cadence in Paris with Quincy Jones' band, we augmented the orchestra with local string men, and they played beautifully."

Andy is very proud of his acceptance in many overseas markets. "For example," he said, "in Germany, the competition is really terrific. Salesmen come in from all over the world with dozens of programs, and the stations vote by committee as to what will go on the air. Our show was selected on a committee vote to be shown in color in a prime time slot."

How about the language barrier?

"I recorded in French with the Quincy Jones band, and I've done a few French versions of some of the more recent things. I really need a Berlitz crash course—my French is terrible. But, of course, you can record in any language if it is written out for you phonetically. 'Can't Get Used to Losing You' was quite a big hit in this country, and in England it was bigger than 'Days of Wine and Roses,' but when I recorded it in Italian it

became a tremendous hit there; it was the number one record in Italy."

"I did four Christmas songs in German, Italian, Spanish and French. There are other things I'd like to do along these lines. I haven't yet recorded the one I did in Japanese during the tour there. I'd also like to record a Mexican type LP in Spanish. South America is a large market. My new single, 'Holly-b-w,' another song I'd like to try in several languages. Now that I'll have a little more spare time I'll do that kind of thing more often."

Were you satisfied, I asked, with "I'd Rather Be Rich," the movie you made in 1964? Why haven't there been any feature movies since then?

"I was happy with it, and it made money. I simply haven't had time to do any more. I don't want to make any more pictures of the same type, and I wasn't offered any great smashing scripts. Besides I realized that after you've been working in television for a while, movies are not that exciting. In fact, movies ain't what they used to be, unless you are really one of the top stars, financially and artistically involved. As far as I'm concerned, it's very dull work making a movie. I decided I'd rather concentrate my energies on creating as good a television show as I could."

Outside of television, which areas of your activity do you enjoy most?

"I love doing concert tours. It's opening night every night, because you are in a different city, in a different auditorium with different sound, and the way you have to deal with the audience varies according to the audience's distance away from you, or whether it is a regular theater or theater-in-the-round. Besides, you find yourself in places that don't often get that kind of live entertainment, so you know that they're receptive and attentive audience. To make sure that we give them the best we can, we carry our own light man, sound man and stage manager."

Ending our discussion on a speculative note, I asked Andy, what areas would he like to get into in the future and in general what would he like to be doing around 1967?

"I'd like to be producing movies and television shows, here or anywhere else. I hope I'll still be doing some live performing, but I'll probably cut down to one special a year and an occasional tour. Of course, it depends how popular I am then."

"I also hope to have a record company some day. If I had one now, I'd like to operate it rather the way Archie Bleyer ran Cadence, or the way Herb Alpert and Jerry Moss run A&M. Archie ran his company wonderfully; it was small enough so that everyone got attention. A&M, too, is selective in signing its talent. It becomes dangerous when you have an enormous roster of artists."

Andy Williams' evaluations of the past, present and future of his career, and of the media in which he has worked, left the impression that here was a man who had not been equipped to become a singer, would have fared no less successfully in any other profession with which he might have wished to become involved. He knows just where a life in music has taken him, he is deeply committed to further explorations of the possibilities available to him, and will never give way to boredom or apathy. Behind him lie three decades of dedicated involvement. Rather than a diminishing of initiative, the years to come will bring a crescendo of achievement on an ever-broadening scale. He believes in himself and in his work, and will never let either himself or his public down. This, it seems, is the real essence of the Andy Williams phenomenon. ■

*I am one of the few people in this world who has gone down the Colorado River with Andy Williams and I don't think you really get to know a man until you share a raft with him and get to talk in the Grand Canyon.*

*The few times he sang for us in the Canyon made many think that this was a perfect setting for a concert. I believe some producer ought to arrange for him to sing there three weeks every summer. He could be in the bottom of the Canyon and the audience could sit around the top. I naturally wish him great success in whatever he does in the future.*

*I saved his life many times in the rapids, but I doubt if he remembers it.*

—Art Buchwald

(The author refers to the well publicized rapids shoot of this past summer with Senator Robert Kennedy.)

Dear Andy—  
Thanks for  
putting the  
***"wine"***  
in the  
***roses.***  
As always,  
**Henry Mancini**



*Alan C. Bernard*  
PERSONAL REPRESENTATION